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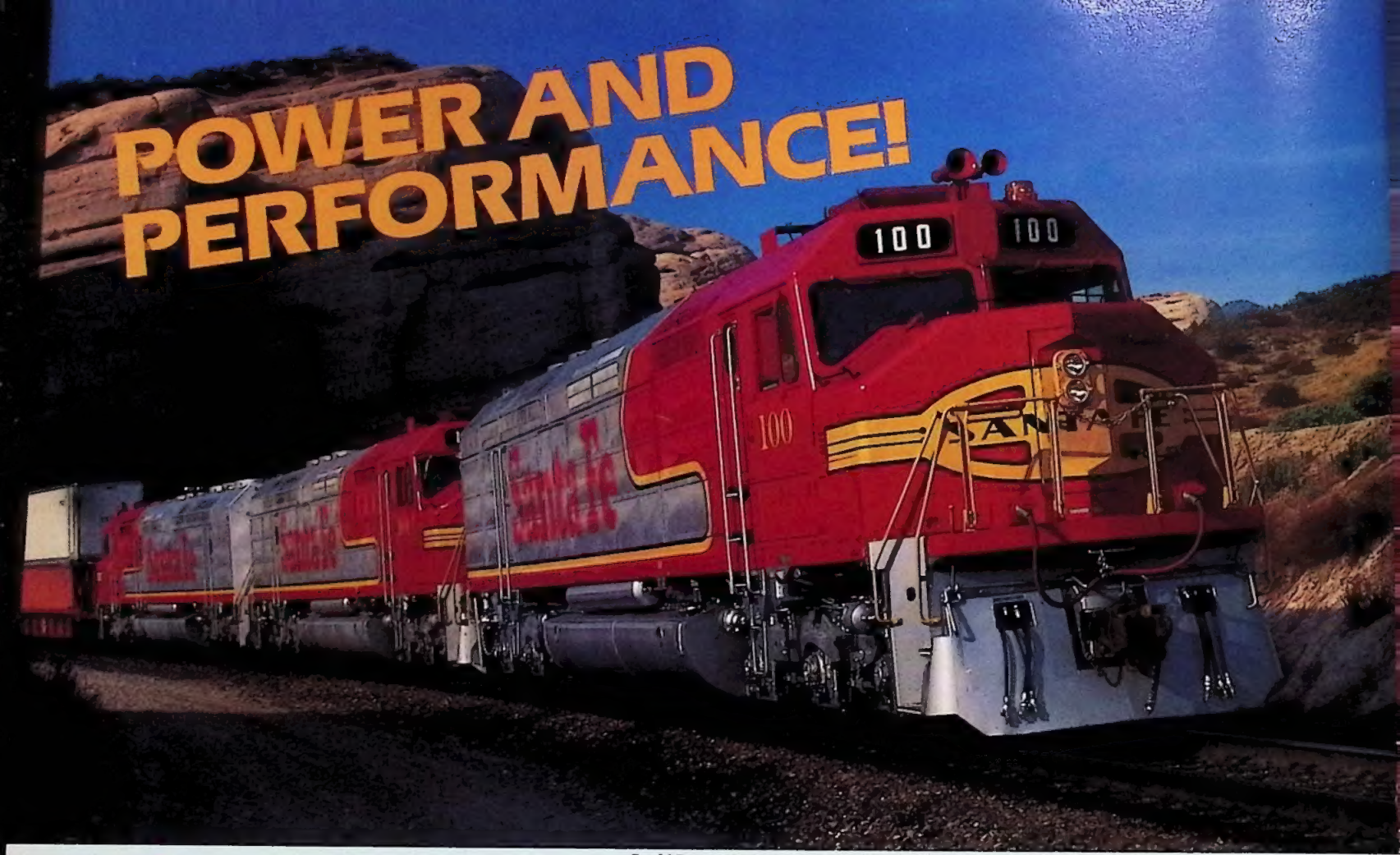
GORGEOUS GORGE: COLUMBIA RIVER

Get sharp shots like this with autofocus — page 8



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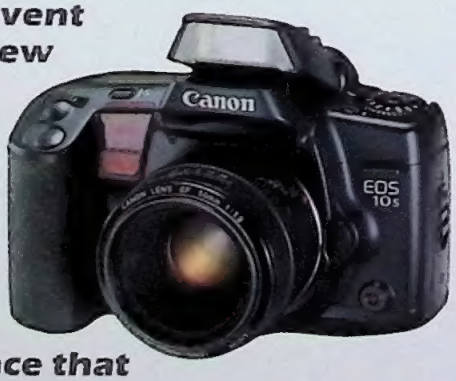

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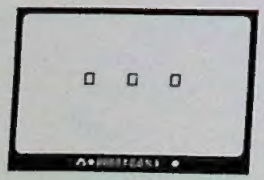

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MAY 1991 / VOLUME 3, NO. 1 / ISSUE 9

FEATURES

8 HOCUS FOCUS!
The truth, and more, about autofocus cameras
PAUL D. SCHNEIDER

14 A BRITISH PERSPECTIVE
Four photographers' North American interpretations
A. WYN HOBSON

22 RAILS IN THE COLUMBIA RIVER GORGE
Images of a busy Pacific Northwest corridor
WAYNE DEPPERMAN

30 DREAM WEAVER
With photo collages, there are no rules
JIM FARBER

36 ONE FLEETING MOMENT
How a streamlined NYC 4-6-4 might have looked at speed
MIKE DANNEMAN

38 FALLEN FLAGS ALBUM
Ann Arbor Railroad

42 THROUGH YOUR EYES
When readers are all "Wet"
PAUL D. SCHNEIDER

48 PICTURE SHOW
Varied work from individual contributors

DEPARTMENTS

6 VANTAGE POINT
New names, new questions

58 CLICK!
"How I got the shot"

62 EXPOSURE METER
Reader letters

66 FINAL FRAME
Hawkeye Homely

CALL OF THE COLUMBIA: A visitor to the picturesque Columbia River Gorge on October 13, 1987, was Chicago & North Western's business train, en route Portland, Ore., on Union Pacific behind three C&NW GP50's and a heater car (converted from a B unit), photographed at Wyeth, Ore., by Terry R. Parker. Photographer Wayne Depperman presents an introspective Columbia River Gorge color portfolio on pages 22-29.

ON THE COVER: T.I. Associate Editor Paul D. Schneider took advantage of the autofocus feature on his Canon EOS 10S to fire off a quick ground-level shot of Belt Railway of Chicago Alco C424 601 just as hostlers moved it away on a May 1990 morning.

VANTAGE POINT

NEW NAMES, NEW QUESTIONS

THOSE of you who read the fine print of the masthead list accompanying this column will note three new names: Publisher Russell G. Larson, Managing Art Director William R. Edgar, and Editorial Secretary Paulette A. Biedenbender. Russ Larson, who has been Editor of our sister magazine MODEL RAILROADER since June 1977 and in its employ since February 1969, takes the place of Walter J. Mundschau, President of Kalmbach Publishing Co., whose other administrative responsibilities have increased with the growth of the company (with the January 8, 1991, release of our new EARTH Magazine, Kalmbach now publishes 15 hobby magazine titles). Russ also serves as Vice President, Editorial for the railroad/model railroad group, which includes TRAINS ILLUSTRATED, TRAINS, M.R., and CLASSIC TOY TRAINS. In assuming the new post in the Art Department, which serves all areas of Kalmbach except Sales/Marketing, Bill Edgar coincidentally brings with him expertise on railroading and model railroading. He's a train photographer and HO-gauge modeler, and he worked in sales for Chicago & North Western (off-line) for 12 years. Lawrence Luser remains as T.I.'s Art Director. And we welcome Paulette to our staff, who grew up with TRAINS, M.R., and ASTRONOMY in the house by virtue of her father's interests. . . . Many of you will find a reader survey questionnaire in this issue. Please take a few minutes and fill out your copy and return it (postage-paid) to us. After a start that exceeded our greatest expectations, T.I.'s circulation has dropped a bit, closer to the level we anticipated at this point, and we're always interested in how we can improve T.I.'s content to please you. We are proud that T.I. does remain the country's second-largest-circulation rail magazine, behind TRAINS. . . . Also, inside the back cover, you subscribers will find a copy of an index of all photos, photographers, and articles that have appeared in the first two volumes of T.I., encompassing eight issues. Non-subscribers may obtain a copy by requesting one from our Customer Service Department; please mark your correspondence "TRAINS ILLUSTRATED Index" and enclose a stamped, self-addressed 5×7 or 8×10 envelope for it.

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PRESTO! Autofocus kept face of Burlington Northern C30-7 5008 in focus while photographer zoomed a 28-70mm AF lens during a ½-second exposure at f32 with his autofocus SLR mounted on a tripod.

HOCUS FOCUS!

Can autofocus work magic on your railroad photography?

PAUL D. SCHNEIDER

I REMEMBER my reaction to the first autofocus camera I ever handled. On a visit to a downtown Chicago camera store in 1989, I kept what I hoped was an interested and open-minded look on my face as a technical representative from a major camera manufacturer demonstrated his company's latest autofocus single-lens-reflex camera (AF SLR). Then I walked out into the blustery spring afternoon and loudly declared to my companion that when the day came that I couldn't focus my own *camera*, by God, then I'd better give up photography.

Now, two years later, I own an AF SLR. And not only have I not given up photography, I actually enjoy it more than when I was using my old manual-focus (MF) camera.

Why would any self-respecting railroad photographer with a good eye and enough motor control to turn a manual focusing ring even consider autofocus? A professional freelance photographer whose credit line has appeared in both TRAINS ILLUSTRATED and TRAINS may have summed it up best when he called several months ago and mentioned that he was selling his MF big telephoto lenses. He told me he had recently photographed a fast-moving steeplechase at a horse show with a professional AF SLR and a 300mm *f*2.8 telephoto lens. With the MF SLR he usually used, he was lucky if 60 percent of the shots he took at such events were in focus, but using the AF camera and lens, he had achieved close to a 90 percent in-focus ratio. His experience underscores what autofocus camera manufacturers claim in their advertisements: Autofocus systems focus faster and more precisely than their manual-focus counterparts, a strong point when it comes to photographing moving trains.

Autofocus also works better under low-light conditions. Manual-focus SLR's are notoriously poor at focusing in such situations, particularly when using a wide-angle lens. Yet when I aimed my AF SLR and 24mm lens at the front of

All photos, TRAINS ILLUSTRATED: Paul D. Schneider.

FOCUS PRIORITY and 24mm wide-angle lens' deep depth of field draws your eye to train markers on Metra F40's parked at the Chicago rail commuter agency's Blue Island yard.

FILL FLASH on a sunny day brightens original red paint showing through shadowed steps of a Katy EMD GP40.

THROUGH THE LENS FLASH and AF SLR's low-light focusing capability enables this night shot of BN 5595 (left). FOCUS PRIORITY isn't fooled by yellow traffic sign framing Amtrak F40's at the railroad's Chicago engine facility (right).

SERVO focusing mode has no trouble finding broad nose of Soo Line safety-cab-equipped SD60M No. 6060 on the point of a westbound train at Duplainville, Wis.

Burlington Northern C30-7 5595 [top left] sitting in the dark at Cicero Yard near Chicago one night last autumn, the emblem on the big GE's front snapped right into focus. You can attribute the sharpness of the photograph to a happy marriage of through-the-lens flash (see "Automatic Flash" below) and an autofocus system that, in many AF SLR's, operates comfortably at low light levels down to EV-1, a level of brightness that corresponds roughly to that of candlelight.

Still, for many people the very word "autofocus" conjures up the unsettling thought of the camera deciding for itself what you focus on (a situation reminiscent of Hal, the computer with a mind of its own, in the film "2001: A Space Odyssey"). But the truth is that you, the photographer, decide what to focus on by positioning reference marks in the viewfinder on what *you* want to record most sharply. The AF cameras most likely to appeal to the majority of railroad photographers—the professional and advanced-amateur models (the latter aimed at the serious railroad photographer who's beyond the basics of photography)—are basically cameras with autofocus and other automatic *options*. And while you can't double-clutch with the automatic transmission on a car, you can, with a flick of a button or a turn of a dial, transform your advanced-amateur or pro AF SLR into an all-manual, or mostly manual, machine.

Most AF SLR's today use a secondary mirror behind a semi-transparent instant-return mirror to reflect light passing through the mirror to a pair of splitter lenses. The resulting pair of images is focused on a pair of AF ranging sensors at the bottom of the mirror box, compared by the camera's computer, and the differences interpreted as being too close or too

far away. The camera then performs the mechanical task of focusing by moving the lens toward the point of focus and repeating the procedure (in split-second succession) until the image is in sharp focus. Essentially, an autofocus camera duplicates electronically what happens when you turn the lens of a rangefinder camera by hand to bring a split image together.

Most advanced amateur and pro AF SLR's offer two autofocus modes, focus priority (or single shot) and servo (or continuous) focus. With focus priority the shutter will only trip when sharp focus is achieved; the lens will not refocus until you lift your finger from the shutter release and press it again. This is the mode you want for nonaction subjects and careful composition, such as the photograph of the two Amtrak F40's framed by the yellow traffic sign [page 10]. Off-center subjects such as the color-light signal [page 12] at Joliet, Ill. are usually handled with an AF lock that allows you to position the reference marks in the viewfinder on the off-center subject and stop the autofocus motors with a switch (a button separate from the shutter release) or with gentle pressure on the shutter release itself. You then recompose the picture, a process that merely duplicates electronically (but with greater speed and accuracy) what you've always done by hand with an MF camera.

Servo focus, on the other hand, allows you to continue to refocus on a moving object while you maintain light pressure on the shutter release. In this case, the shutter will fire any time you fully depress the release, even if the camera didn't quite have time to focus sharply. This is the mode you want to use for "grab shots" and for fast-moving action such as the Soo Line train rolling west through Duplainville interlocking near Waukesha, Wis. [opposite page]. To maintain sharp focus on such subjects, most servo-focus modes incorporate predictive follow-focus (often called "predictive" or "tracking focus") that actually calculates the anticipated moving train's position at the instant of exposure. It may not be pulling a rabbit out of a hat, but it's close—note the shot [above right] of the Scenic Rail Dining train rolling north on the Wisconsin & Southern near Richfield, Wis.

Finally there's what some camera manufacturers refer to as "manual focusing." This particular mode involves switching off the autofocus function on your camera and, if I understand the process correctly, turning the focusing ring by *hand* until correct focus is signaled by indications in the viewfinder. A clever idea, manual focus gives you complete control over subjects that are difficult for autofocus to handle, such as when there is an object in front of your subject (*e.g.*, a fence in front of a locomotive).

As if autofocus capability isn't enough, advanced-amateur and pro autofocus SLR's can conjure up other effects that can enhance, and sometimes expand, your railroad photography. To wit:

Exposure systems. Before autofocus, photographers could only lock horns over automatic exposure (AE). But with AF and AE systems integral to AF SLR's, they now have two issues to debate for the price of one. Meanwhile, those of us who prefer to take pictures, rather than debate, can choose from several AE modes. The most popular is "Program," which sets both aperature and shutter speed and is usually keyed to the focal length of the lens in use. Want to shift the exposure value chosen by the camera in favor of a faster shutter speed to freeze that moving train? "Program Shift" lets you do it faster than most manual exposure SLR's (which require you to turn a shutter-speed dial on top of the camera

PREDICTIVE FOLLOW-FOCUS came in handy when the author stood on a busy highway overpass shooting the northbound Scenic Rail Dining dinner train.

MULTIPLE EXPOSURE technique usually means placing your subjects against a dark background for best results. But this interpretation of the CSX railroad merger consisted of the author framing CSX, Chessie System, and Seaboard System locomotives in a specific area of the camera viewfinder.

AF LOCK snaps color light signal at Joliet (Ill.) Union Station into focus, throwing signal bridge with soon-to-be-removed semaphores in background slightly out of focus. Moments later, SERVO focus locks on Amtrak's northbound Texas Eagle *and throws the same signal out of focus.*

body *and* an aperature ring on the lens). For even more control, "aperature priority" and "shutter priority" let you select one setting and have the camera choose the other, while "metered manual" lets you adjust both shutter speed and aperature as you monitor ongoing metering in the viewfinder.

Metering systems. I once owned a Beseler Unirex SLR whose claim to fame was that it boasted *two* metering systems, partial and averaging. Today's AF cameras go far beyond that, both in terms of flexibility and precision and, in the case of the professional models, the number of systems available. Segmented metering (also known as evaluative, multipattern, matrix, and multizone metering) measures and compares light readings in separate portions of the scene and produce good, compromise automatic exposures, even under tricky lighting conditions that would fool most average meters. In fact, I used my AF camera's matrix metering system to determine the exposure for most of the photos accompanying this article, even if I subsequently compensated for some of those readings for my own reasons.

The other metering system that is usually included with AF SLR's is partial or limited-area metering, which allows you to meter small sections of the frame. Metering off-center subjects is easy enough with AE lock, which, like AF lock, lets you hold an exposure setting while you recompose the picture. Several cameras also offer centerweighted average and spot metering, and some Canon models offer depth-of-field AE which allows you to control exactly how much of the scene will be in sharp focus.

Exposure compensation. Troubled by the thought of what a white Soo Line SD40 bucking snowdrifts, or that glossy-black Frisco 4-8-2 1522 basking in the sun, will do to your AE readings? With exposure compensation, you can deviate from the meter reading by overexposing (to pick up the details in the 1522) or underexposing (to avoid losing highlight

drawbacks as well, including the feeling among many locomotive engineers that their jobs had been diminished, even demeaned, by the diesel locomotive's relative ease of operation.

Autofocus cameras have their drawbacks as well, both real and perceived. AF systems from Canon and Minolta, for instance, are incompatible with older manual focus equipment from those manufacturers because of differences in lens-mounts. And while obsolescence brought on by technological change in camera design is hardly a recent development or unique to AF systems (Leica in 1954 switched from a thread to a bayonet mount, and Hasselblad switched lens mounts to accommodate their lens-shutter system three years later), that may be of little comfort to owners of older Canon and Minolta manual focus equipment faced with the prospect of buying non-MF-compatible AF equipment from the same manufacturer. On the other hand, Nikon AF cameras such as its flagship F4S accept nearly all of the company's manual focus F-mount lenses (offering that intriguing "manual focus" mode mentioned earlier). But there's a catch to Nikon's lens system compatibility: Because their AF equipment sports all the mechanical connections for old-lens compatibility, owners pay for that compatibility (literally) in added cost of manufacture. By comparison, AF equipment from Canon and Minolta is built around an electronic coupling system which is touted as being more precise than mechanical systems and opens the door, if not the lens mount, to future technological advances.

The other drawback to autofocus may be the perception that it's just the latest in a long line of needless improvements foisted on photographers by camera manufacturers attempting to force otherwise happy SLR owners to buy equipment they don't need. If that's the only thing that's keeping you from considering autofocus, consider that two of the features you undoubtably take for granted on your manual focus SLR—its rapid return mirror and built-in exposure meter—were greeted with derision and outright hostility by many photographers

AUTOBRACKETING works faster than you might suspect. If you're skeptical, look at the relationship between the nose of the BN GP50 heading up a freight train barreling westbound through Brookfield, Ill., and the signal bridge mast to the unit's left. Note the difference in shadow detail in the train's consist.

detail on the Soo unit). If you have autobracketing, you can shoot a BN train rolling fast through Brookfield, Ill. [above right], and producing a sequence of three varying exposures: over, under, and what the meter has determined is "correct."

Multiple exposures. Ever wondered how to illustrate a railroad merger beyond the usual shot of two premerger locomotives sitting next to each other? The multiple exposure function in today's autofocus SLR cameras lets you expose the same frame a number of times (up to nine for most cameras), allowing you to superimpose, say, the Chessie System and Seaboard System logos on top of CSX's logo [page 11]. At least one camera manufacturer promotes multiple exposure capability as a creative tool that challenges the artist in you. Depending on how you feel about expanding your range as a railroad photographer, they may be right.

Automatic flash. TTL (through-the-lens) flash systems like the one I used to photograph BN 5595 at Clyde automatically switch the camera to the correct flash-synch shutter speed, signal flash-ready and flash "O.K." in the viewfinder, and set correct lens aperature. TTL flash meters *only* that light which actually reaches the film, resulting in the most accurate flash exposures with various lenses and under tricky lighting conditions, including fill flash (where flash is mixed with daylight, such as the photo of the steps of the Katy GP40 on page 9 or very bright indoor lighting).

YOU probably couldn't find a railroad official today who would dispute the diesel locomotive's inherent superiority over the steam locomotives vanquished by the diesel after World War II. But even those early cost-efficient, technologically advanced diesels had their drawbacks, not the least of which was that operating and mechanical people who were familiar and comfortable with steam had to come to grips with an entirely new technology. And there were perceived when they were first introduced to the public in 1954 and 1960, respectively.

Finally, don't expect your AF SLR to perform magic on your railroad photography any more than a top hat and a cane alone can churn out white rabbits. Somewhere there's a landfill that contains all the slides I've taken with my AF SLR where instead of *thinking* about the technical requirements of the shot, I got lazy and left the thinking to the camera. Considering all the photos I've blown because I didn't compensate for a dark train beneath a bright, overcast sky or because I placed the reference marks in my viewfinder on a telephone pole instead of a locomotive, I have just one piece of advice for the first-time AF camera user: Don't turn off your brain when you turn on the camera. An AF SLR is so quick and comfortable that using one to shoot trains quickly becomes second nature. But like photographs made with glass film plates, screw-mount Leicas, Beseler Unirexes, or any autofocus SLR, in the final analysis the key to taking the kind of pictures you want is *you*. ■

MULTIPLE EXPOSURE can free you from shots of sunsets or trains at dusk by allowing you to superimpose both images.

A British perspective

North American railroading through the eyes of four Phoenix Circle members

A. WYN HOBSON

THE Phoenix Railway Photographic Circle is a group of British amateur rail photographers dedicated to exploring interesting or unusual approaches to the photography of diesel and electric traction. I set up the Circle late in 1970, while still a student, after becoming impatient with the sameness and conventionality of the photographs that were being printed in the U.K. railfan magazines at that time. Many leading photographers had hung up their cameras after the end of British mainline steam in 1968, and I and a handful of others felt an urgent need for an injection of new life into the rail photographic scene.

Just over 50 photographers have been members of PRPC during our first 20 years, and the current membership stands at 34. The Circle operates by circulating postal portfolios of prints or slides for comments by members, and our principal stylistic interest is in exploring ways of portraying trains in landscapes (urban and industrial as well as rural), together with some experimentation with picture composition and subject matter. Three collections of our work have been published in

book form, and we're now putting together the material for a 21st anniversary publication. Our best book to date was undoubtedly "Trains of Thought" (London, Allen & Unwin, 1981) which, although a commercial flop at the time, has come to be viewed as a classic and is possibly the only book of rail photography ever to achieve a review in the Literary Supplement to *The Times*.

Although most of our photography is done within the U.K., a few members regularly visit European and North American railways. Presented here is a selection of pictures taken on U.S. and Canadian railways during the 1980's by four members. Although many of the group do work in color, this selection is entirely black-and-white. Three of the travelers—Les Nixon, Chris Davis, and Andy Taylor—took their pictures during holiday visits, and the fourth, Kim Fullbrook, trod the linesides while working as a computer analyst with Du Pont at Newark, Del., during 1985-1988. We hope T.I. readers will enjoy viewing these examples of a British perspective on the present-day North American railroad scene.—*A. Wyn Hobson.*

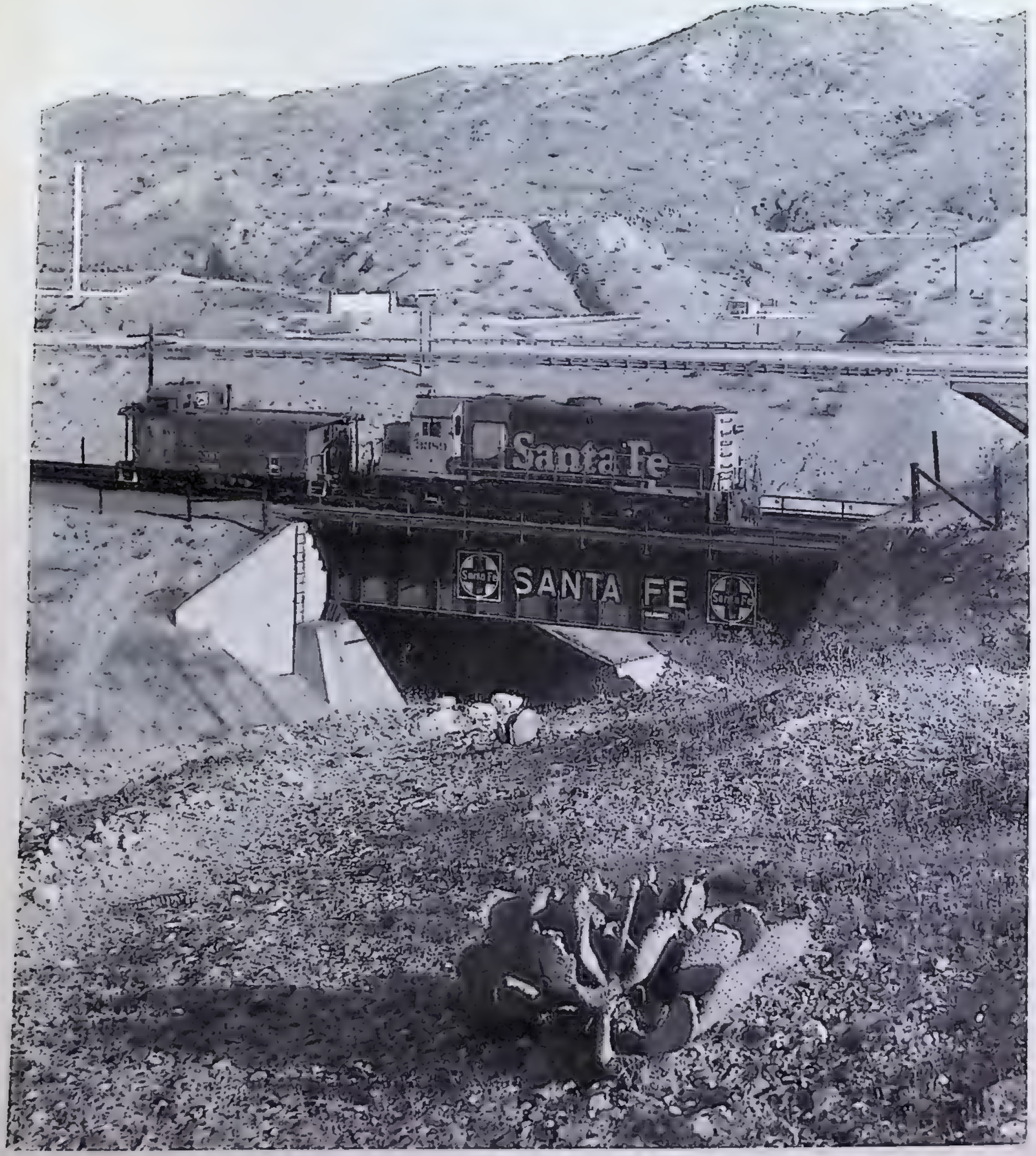
CHRIS R. DAVIS of Wakefield, West Yorkshire, watched three Santa Fe units stop on the main line at Canyon Diablo, Ariz. (above), to pick up a string of piggyback cars for Phoenix left by a previous train in June 1983, and photographed mainline refueling on the Southern Pacific at Sparks, Nev. (top right), the same month. The overhead devices at Canyon Diablo are infrared switch heaters. In June 1980 he captured the reflection of Amtrak F40PH 317 as the passenger unit laid over at BN's King Street Station in Seattle (right).

A BRITISH PERSPECTIVE

901
901
Amtrak

KIM FULLBROOK of Burnham, Slough, used a Canon AE1 equipped with a Canon 135mm lens, loaded with Ilford XP1 film, and shutter set at f7.5 at 1/500 to shoot the closest approximation the U.S. might have to overhead-electrified British Rail main-line action. The Amtrak train is 181, the Congressional, leaving Wilmington, Del., June 17, 1986, en route from New York to Washington. In photographing Conrail GP15-1 1627 pausing between duties at Seaford, Del., at 2:35 p.m., July 30, 1988, he used a Tamron 90mm lens on his AE1, same film, with shutter at f8-11 at 1/500.

A BRITISH PERSPECTIVE



ANDREW TAYLOR of Sheffield shot a Santa Fe GP35 near Needles, Calif., in June 1983; juxtaposed a CP Rail coal train behind an abandoned church in British Columbia June 4, 1988; and put a little American West action in the foreground of SD40-2 helpers pushing a BN empty grain train near Blacktail on Marias Pass in Montana four days later. The CP train, nearly at the summit of Notch Hill, has four SD40-2's up front plus two helpers. ■

A BRITISH PERSPECTIVE

Rails in the COLUMBIA RIVER GORGE

THE Columbia River, fourth-largest on the North American continent in terms of annual discharge, drains an area of 259,000 square miles, flowing 1214 miles from Columbia Lake in eastern British Columbia through Washington into the Pacific Ocean near Astoria, Ore. In a railroad context, the Columbia is perhaps most widely known for the mere 90 miles officially dubbed the Columbia River Gorge, on the portion where it forms the Oregon-Washington border between its Deschutes and Sandy River estuaries. Here, taking advantage of the only water-level crossing of the Cascades, operate two main lines: Union Pacific on the south (Oregon) bank and Burlington Northern on the opposite. UP's line, built in the 1880's as part of Henry Villard's Oregon Railway & Navigation Co., is UP's main route from southern Idaho and points east to Portland and Seattle. BN's is the main line of the former Spokane, Portland & Seattle, the smallest Class 1 component of the 1970 BN merger.

Photographer Wayne Depperman provided a thorough photo essay on the region in "Steel Rails by the Great River" in the January 1989 issue of our sister magazine TRAINS. But that feature was mostly black-and-white, and afterward, upon the establishment of TRAINS ILLUSTRATED, he offered the accompanying color views, all from 2¼-square transparencies, for a further look at this picturesque, and busy, area of Pacific Northwest mainline railroading.—J.D.I.

A portfolio of a busy Pacific Northwest corridor

PHOTOS BY WAYNE DEPPERMAN

SUNLIGHT filters through the bluffs as three of Union Pacific's ubiquitous SD40-2's (it has over 900) kick up snow with a westbound grain train. Although this is the stuff postcards are made of, meant to catch the eye of tourists turning racks in cozy gift shops or viewed by relatives in warm homes, it's a different story out on the railroad, especially when the wind-chill factor freezes river spray on the rocks until the icing is inches thick.

COLUMBIA RIVER GORGE

NEITHER the trains nor the Hamilton 21 Jewel Railway Special watch stop to admire the morning. Steel wheels click off seconds on rail joints: coming . . . here . . . gone. How rewarding, then, to freeze that brief moment of "here." August 23, 1981, is long in the history books. The train, BN 138, later became 694; the middle unit, a GP30, will be rebuilt. But the view at Chamberlain Lake just west of Lyle, Wash., at 9:19 a.m. on that date has been duly recorded.

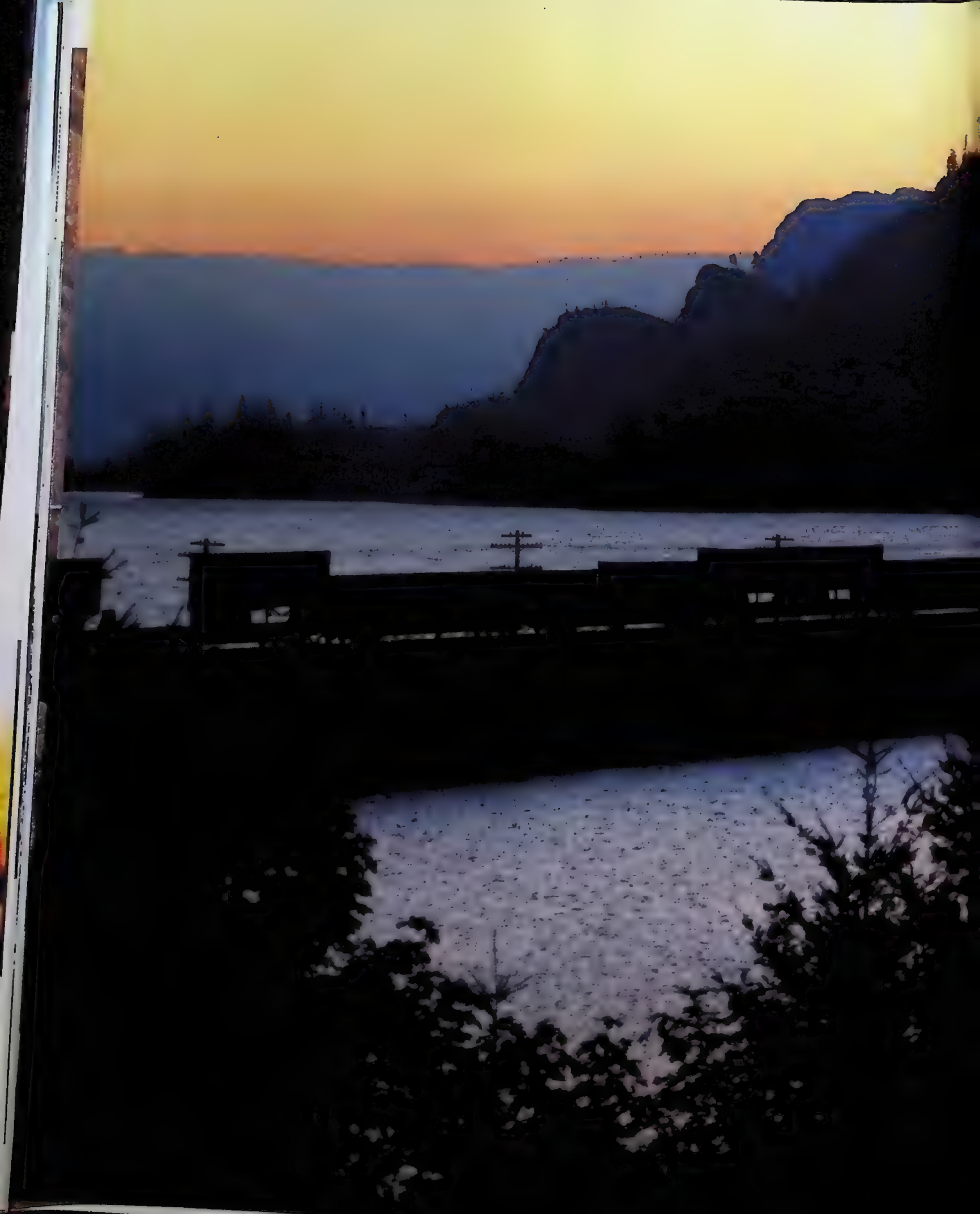
THIS SPOT between Quinton and Blalock, Ore., would be a good place to build a schoolhouse for the purpose of educating people how railroads, specifically the UP, expedite traffic. It's June 28, 1981, and just 11 minutes ago ASPX, a solid train of 56 loaded trilevel auto racks, passed by. Now at 6:35 a.m., it's the FTX coming at us with four C30-7's, 41 loads, and one empty (the caboose) totaling 3027 tons and measuring 4145 feet in length. He's moving at something more than a trot.

COLUMBIA RIVER GORGE

MOUNTAINS don't get old; they are old. But flesh and machinery do grow old and tired, like these locomotives on Burlington Northern 398 struggling out of Wishram, Wash., toward Maryhill against the backdrop of Mount Hood. The GP35, at age 17, is no youngster, but how about those covered wagons behind it? They're over 25. Time was when they all leaned into tonnage with the vigor and enthusiasm of youth. But now, in January 1981, it's just another wearisome task.

YOU can take the kid out of the country, but can you take the country depot out of a kid fascinated with trains? And you can slip in like a thief in the night and install your newfangled telephones and radios with chargers. But you can't confound the initial observation: This a railroad depot, formerly a train-order office . . . specifically the one on Burlington Northern at Lyle, Wash.

THE folded train-order tissues are yielding gently to the morning's breath, when all of a sudden BN GD4 comes charging out of the dawn. First on the engine, then on the caboose, men with arms hooked will pierce the void between the order forks, and the strings will snap free. It's been a practical and time-honored way of giving running orders to trains to keep them moving. But it dies here today. At 9:01 a.m. the centralized traffic control goes in. At 4:43 p.m. the last clearance is hooped up. At 11:47 the last O.S. ("on sheet") reporting a train by is given. Ten minutes later the lights are out, the office door shut. The dawn will come to Roosevelt, Wash., on July 1, 1986, but things will never be the same.



IT comes to mind that if this was 40 years ago, this UP freight could well be in the siding for Uncle Sam's army, the dispatcher giving priority to moving the men and material of war. On May 1, 1985, though, Uncle Sam's train on the main is in the form of Amtrak's Pioneer, hardly the same.

COLUMBIA RIVER GORGE

SAVE for a few vehicles on the highway, all is quiet. Then there comes a sound from nowhere and everywhere, something real but without definition. Now add to this a train. Five thousand tons of steel on the move can cause quite a commotion, yet on these Columbia River Gorge mornings it's as though a giant finger from on high comes down and stirs all this sound together so the volume rises a bit, then returns to normal. Rather than being a disturbance, the trains become an integral part of day's dawning. ■

DREAM WEAVER

IF I had to choose a piece of music that captures in sound the dream-like quality of Jim Farber's photo-collages, I'd be torn between the last movement of Berlioz's haunting "Symphonie Fantastique" and the Beatles' "Strawberry Fields Forever." But Farber himself would likely declare that when it comes to interpreting his pictures there's nothing to get hung about, to echo a line from the Beatles' song. "My work doesn't have a preconceived message," he says. "It's not meant to tell anyone anything specific."

What Farber *can* tell you is that his use of railroads as an underlying theme for the work seen here stems from his early exposure to trains as a youth growing up in Glendale, Calif. "When I was a kid one of the things I'd do with my mom was go to Southern Pacific's Glendale station and the nearby yard and watch trains and steam engines," he says. "I was dazzled by the *Daylight* and *Owl* passenger trains and those massive cab-forward steam engines, which to a kid seemed so enormous. I remember when they'd throttle them out the ground would shake." Today, the 43-year-old Farber lives in Los Angeles, Calif., where he's a classical music critic who also teaches photography.

In Jim Farber's photo-collages, nothing, and everything, is real

Nor is Farber vague about the nature and execution of his work. Using either a 35mm or 2¼-inch-format camera with either Kodak Tri-X or Ilford FP4 black-and-white film, he starts with a background black-and-white "key" photograph of what strikes him as an unusual or visually compelling setting. Several of his most haunting photo collages (including the one on pages 32-33) are based on his photographs of railroad equipment stored on the Puget Sound & Snoqualmie Valley at Snoqualmie, Wash. Although preservationists may understandably bemoan the fact that much of the tourist railroad's neglected rolling stock is sliding into disrepair in the cool, moist environs of western Washington, Farber was intrigued by the juxtaposition of hard, metallic railroad equipment and the encroaching lush foliage. "There was something mysterious about the way the trains were decomposing next to the tracks, being absorbed by woods," he says. "It was as if Nature was taking them over." These and other photos are used as backgrounds to establish what Farber terms a "stage area" where there are major visual elements at work (such as the woman in the hat standing on the signal base to get a better look at Union Pacific 8444, an unmanipulated key photograph made during the engine's visit to Los Angeles Union Passenger Terminal in 1989). "The background photograph establishes a sense of time and place," says Farber, adding that it's important that the picture not be so cluttered that he can't work within the frame. "I look for an environment that I can subtly alter so that I can add other elements," he says. "Within that framework, I can begin to produce a collage."

Farber starts out by printing the key photograph on 16×20-inch double-weight matte finish Ilford Gallery photographic paper. He then dry mounts the finished print and starts cutting and pasting (with rubber cement) various images he has culled from sources such as magazines and his own contact sheets. The process, he notes, is different from making a single photo by manipulating multiple images in the darkroom. "I like collages because I can leave them in the studio and work on them for weeks, changing and rearranging things as the pieces settle in my mind." Careful shading of cut edges with grey felt-tip pens or pencils allows the cut pieces to blend niecely into the background. Farber then takes the completed image to a lab and has it shot on 8 × 10 negative film, which smooths out the image and makes for reproduction with the finest possible detail.

The final image, Farber points out, has the illusion of being real at the same time that something about it seems wrong, a visual paradox that draws the viewer *into* the piece. "When that happens," says Farber, "the viewer is relating his or her own perceptions to what they see in my collage." The whole point, Farber says, is to make people react to what they see. "If you accept the premise that some elements of human consciousness are universal, then anyone looking at my collages will have some sort of reaction, either consciously or subconsciously," he says. "They may hate it, but *something's* going to happen."—P.D.S.

UNTITLED

OUT OF THE WOODS

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ONE FLEETING MOMENT

IMAGINE that long-ago moment in railroad history when the first streamlined New York Central J-3a Hudson rolled onto home rails. Built by American Locomotive Company in 1938, the last 10 J-3a's of an order for 50 were tastefully cloaked in shrouding by the famous designer Henry Dreyfuss for the Central's premier passenger train, the *20th Century Limited*. In a classy two-tone gray, the distinct lines of the design became an NYC trademark. The 4-6-4's nose was contoured not unlike the helmet of a Roman soldier, poised to do battle with the elements on the 16-hour schedule between New York and Chicago.

The interruption of World War II, however, brought many of these thoroughbreds to their knees. Some of the shrouding was ripped off as the Central struggled to keep as much power as possible on the road for the war effort, and engines acquired a layer of dirt and grime that belied their pedigree and purpose. Internal combustion was right around the curve, however, and the days of the *Century* in steam were numbered.

Brand new Electro-Motive Division E7's began pulling at the drawbars of the company's flagship by the end of 1945. By 1949, the last of the dirty and dented Dreyfuss shrouds were snipped away into history.

Like most people, there are things from the past I wish I could have seen, but never had the chance. I was born years after the last of New York Central's 275 Hudsons was reduced to scrap iron, and NYC itself disappeared when I was 5 years old. Never would I get to see a streamlined J-3a slam past at 90 mph, chewing away at the miles, or view an engineer concentrating on the right-of-way as six Scullin disc drivers spun in a silver blur. Nor would I see a hurtling 5450 slaking its thirst with a water scoop from a trackpan along the locomotive's namesake river. It was all gone, relegated to someone's recollection or the history books. But through imagination, canvas, and brush, I hope to share an impression of one fleeting moment in the lives of these stirring locomotives with those who remember . . . and those, like me, who can only imagine.

—Mike Danneman.

WAYNE P. ELLIS of the Rail Photo Service captured almost-new Alco FA2 set 56-56A northbound in 1951, clattering across the Grand Trunk Western's Detroit Division behind the big station that served both roads at Durand. These diamonds disappeared in the 1970's as AA and GTW combined parallel lines for about 35 miles from just south of Durand to Ashley, although Annie's own trackage survives through the shop area in Owosso. Ann Arbor's road Alcos—14 1600 h.p. FA's and 2 1000 h.p. RS1's—wore the blue, gray, and white livery of parent Wabash. Ann Arbor's flag emblem was derived from that of the Wabash.

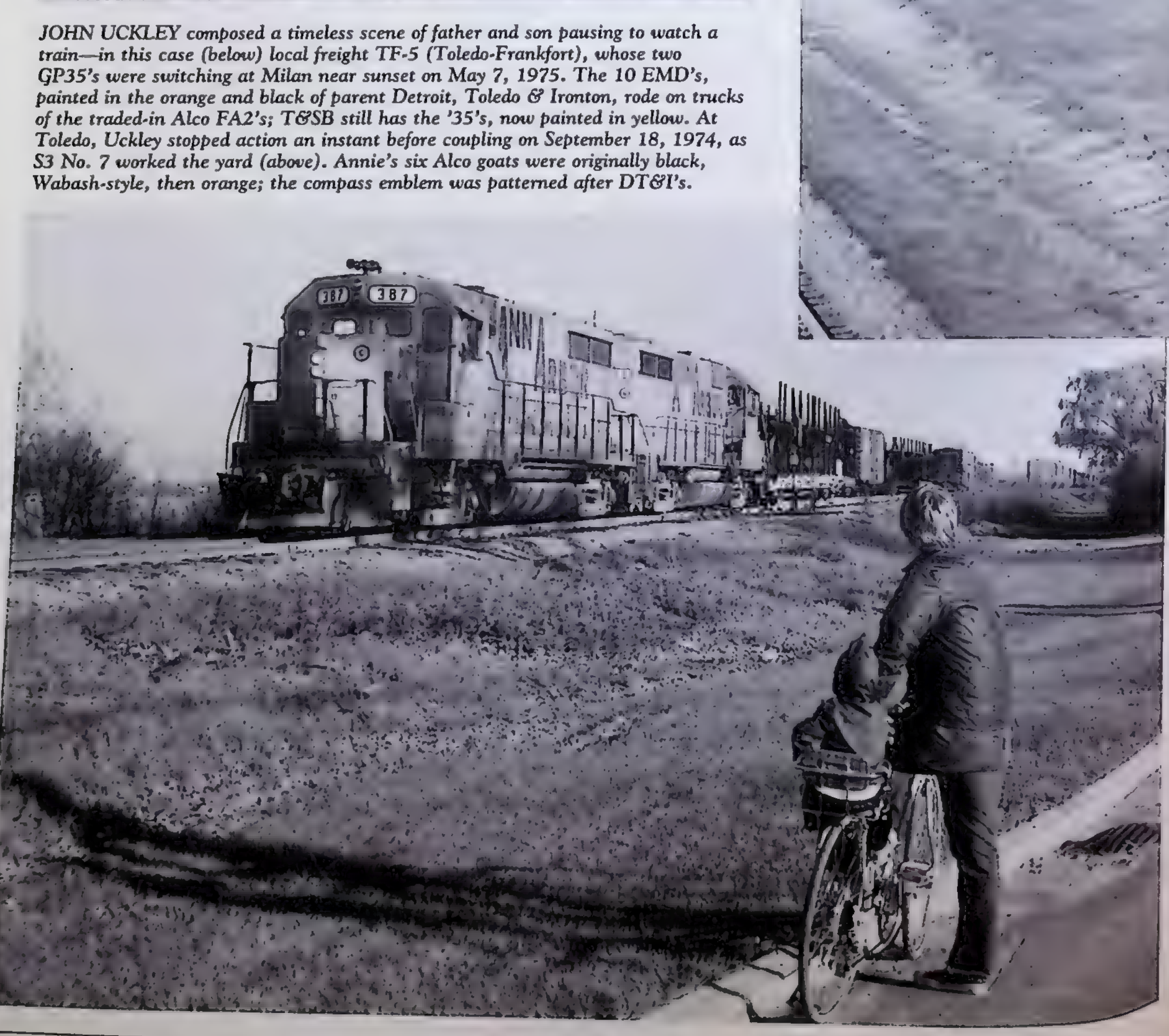
FALLEN FLAGS ALBUM

ANN ARBOR was forever a financially marginal, yet charming, single-line route to more or less nowhere. Rails of "the Annie," whose first predecessor dated from 1869, extended 292 miles from Toledo, Ohio, northwesterly across Michigan's Lower Peninsula to the Lake Michigan harbor at Elberta (Frankfort), whence diverged four cross-lake carferry routes to Wisconsin and Upper Michigan ports. These totaled 319 route-miles, so AA operated more water miles than rail miles.

Striking north from Toledo and immediately into the Wolverine State, Ann Arbor's undulating single track crossed all the main lines serving metropolitan Detroit, which AA bypassed: two-time parent (1905-1910 and 1963-1976) Detroit, Toledo & Ironton at the country crossing of Diann (origin of the name is obvious); long-time parent (1925-1963) Wabash at Milan; Michigan Central (NYC) in AA's namesake city; Pere Marquette (C&O) at Diann-like Ann Pere; and Grand Trunk Western at Durand. Only the Milan-Toledo portion, over which Wabash also operated, had block signals. Annie's shops at Owosso maintained steam, first-generation Alco diesels, freight cars, and cabooses of Wabash design, appearance, and heritage.

Never an operator of more than two scheduled freights each way a day in modern times, Ann Arbor predictably struck out as highway competition, mergers, and rail deregulation combined with the high costs of the labor-intensive railroad-and-auto ferries to take away traffic, and DT&I cast it into bankruptcy in 1973. Conrail took over the AA upon CR's April 1, 1976, inception, but the State of Michigan, fearing loss of the entire railroad, purchased it. Designated operator Michigan Interstate stepped in but not on the lake—the ferry operations ceased in 1982. The next year following a payment dispute, the line was split up among three operators: Michigan Interstate kept the Ann Arbor-Toledo segment (which it still operates as the Ann Arbor, although under a successor management), while the northerly portions went to Tuscola & Saginaw Bay and Michigan Northern. In 1984 T&SB took over MN's part, and—headquartered out of Owosso—continues to run the old AA between Thompsonville, 23 miles out of Frankfort, and Ann Arbor. But it's strictly a long shortline operation . . . which, when the situation is analyzed, the Ann Arbor Railroad always really was.—J.D.I.

Marginal, but charming

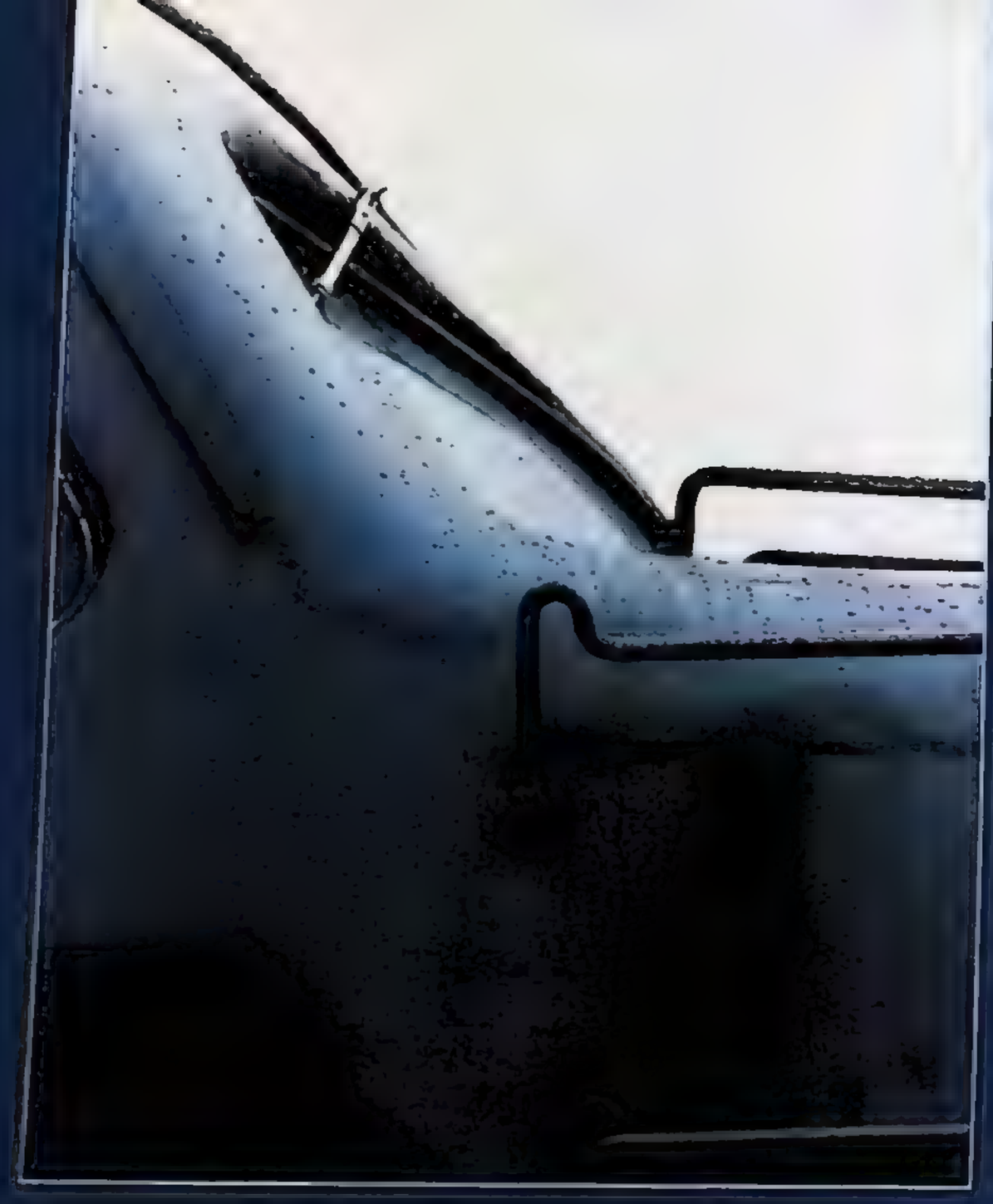


JOHN UCKLEY composed a timeless scene of father and son pausing to watch a train—in this case (below) local freight TF-5 (Toledo-Frankfort), whose two GP35's were switching at Milan near sunset on May 7, 1975. The 10 EMD's, painted in the orange and black of parent Detroit, Toledo & Ironton, rode on trucks of the traded-in Alco FA2's; T&SB still has the '35's, now painted in yellow. At Toledo, Uckley stopped action an instant before coupling on September 18, 1974, as S3 No. 7 worked the yard (above). Annie's six Alco goats were originally black, Wabash-style, then orange; the compass emblem was patterned after DT&I's.

RICHARD PEDLER *caught 4-4-2 No. 1612 with Annie's sole varnish, the daily-except-Sunday Frankfort-Toledo train 52, nearing Durand shortly before it was discontinued in mid-1950. AA steam—heavy on 2-8-0's but with six types—was unmistakably Wabash in style.*

ANN ARBOR

BYRON C. BABBISH *showed why switch crews at Elberta (and every rail ferry port) had to be careful in loading and unloading boats to maintain balance. This July 25, 1981, scene depicts ferry* Arthur K. Atkinson, *named for a Wabash president, and S3 No. 7, a 660 h.p. switcher (subsidiary Manistique & Lake Superior also had one).* ■



ARTHUR I. DIETZ moved in to emphasize raindrops beading on the smooth lines of F7A 100 of the Texan *dinner train on a cool, rainy morning as a "blue norther" weather front passed through San Antonio, Texas, on November 4, 1990. He used a Pentax K1000 camera and Kodacolor 200 color negative film.*

J. PARKER LAMB was on hand over 34 years ago to shoot this self-described "grab shot" (opposite page) of water gushing from the Vanderbilt tender of a Baltimore & Ohio 2-8-2 at Washington Court House, Ohio, in November 1956. He used an Ikoflex 2¼ twin-lens reflex, which he describes as "a poor man's Rolleiflex."

THROUGH YOUR EYES

WET

WHEN it comes to what's published on most pages of TRAINS ILLUSTRATED, "What you see," as the saying goes, "is what you get." But when it comes to "Through Your Eyes," what you see is what we *want*.

In other words, the type of photography we look for in this department is what you see here in response to the theme "wet." In preparing "wet," we passed over rainy-day conventional photographs of trains and equipment. Of course, there is nothing inherently wrong with such photos; they and their sunny-day counterparts make up the bulk of the photography you see in both TRAINS ILLUSTRATED and our sister magazine, TRAINS. But what you generally won't see in those magazines (or most other rail publications, for that matter) is what you *will* see in "Through Your Eyes," where the focus is on photography that is "creative, daring, offbeat, or unique."

Such criteria determine what we're looking for in response to the themes for next issue, September 1991, "the human touch," and for the issue after that, December 1991, "gritty." And while we won't pontificate about the art of photography, we do suggest you reconsider the tried-and-true approach and actively *explore* the possibilities of the shot you have in mind. Consider moving in closer, or using a filter, or including visual elements other than trains. When it comes to determining the way you interpret a theme for "Through Your Eyes," the only rule is that there *are* no rules.

The guidelines for submitting material to "Through Your Eyes" remain the same: Submit one (and *only* one) photograph per theme that best illustrates your particular interpretation of that theme. We require either a color transparency (35mm or larger), or an 8 × 10-inch color or black-and-white print with borders. In the case of color prints, we suggest using a local custom photofinishing lab or checking T.I. for mail-order custom labs; the photofinishing available through retail store outlets such as drugstores often lacks the quality necessary for good reproduction.

Please submit pertinent information about the equipment and film used to make the photograph, along with the "who-what-where-when" caption information. Payment for published photos is at standard T.I. photo rates. Please indicate if you'd like your photo returned; if so, you *must* include a stamped, self-addressed envelope with your submission or your photo *will not be returned*. In fairness to contributors who have gone through the difficult process of editing their work down to one selection, multiple submissions on the same theme will not be considered for publication. Entries for "the human touch" are due to us by March 1, 1991; the deadline for "gritty" is May 1, 1991. Address them to "Through Your Eyes," TRAINS ILLUSTRATED Editorial Dept., P.O. Box 1612, Waukesha, WI 53187. Paul D. Schneider

SCOTT SNELL deftly handled a tricky exposure problem when the sky opened up after a rainstorm in September 1984 and sunlight brushed a Conrail freight at Manville, N.J. He exposed Kodak PKR64 slide film at 1/500 at f8 using a Nikon F3 fitted with a Nikkor 200mm lens.

DON L. HUNTER describes this Anscochrome slide of Rayonier's long-gone Railroad Camp (Wash.) headquarters on March 14, 1961, as a typical scene, "for it was usually raining there." Bracketing 2-6-6-2 No. 14 with a log train (center) are 2-6-6-2T No. 110 (left) and 2-8-2 No. 90 (right), all Baldwin-built.

K.R. HEYC used a Canon AE1 Program camera and Kodachrome 64 slide film to capture the glow of a westbound Conrail freight's headlight mirrored in a rain-spattered pool of water in Ashland, Ohio, in 1989.

SCOTT RIDENHOUR'S caption information declares the date of this photo of a locomotive reflected in a puddle at Salisbury, N.C., to be November 4, 1990, but given the surrealistic quality of the image it could just as easily have been taken 40 years ago. Ridenhour used Fujichrome RD100 slide film and a Canon AE1 Program to create this abstract interpretation of Norfolk & Western J-class 4-8-4 611.

MICHAEL McFADDEN proves that oil and water can mix with this low-light photograph of a CSX locomotive hostler refueling a former B&O GP40-2 in the rain at Brunswick, Md., on November 28, 1987. We assume McFadden was wearing apparel similar to the hostler's when he made the shot with his Nikon FM and Kodak PKR64 slide film. ■

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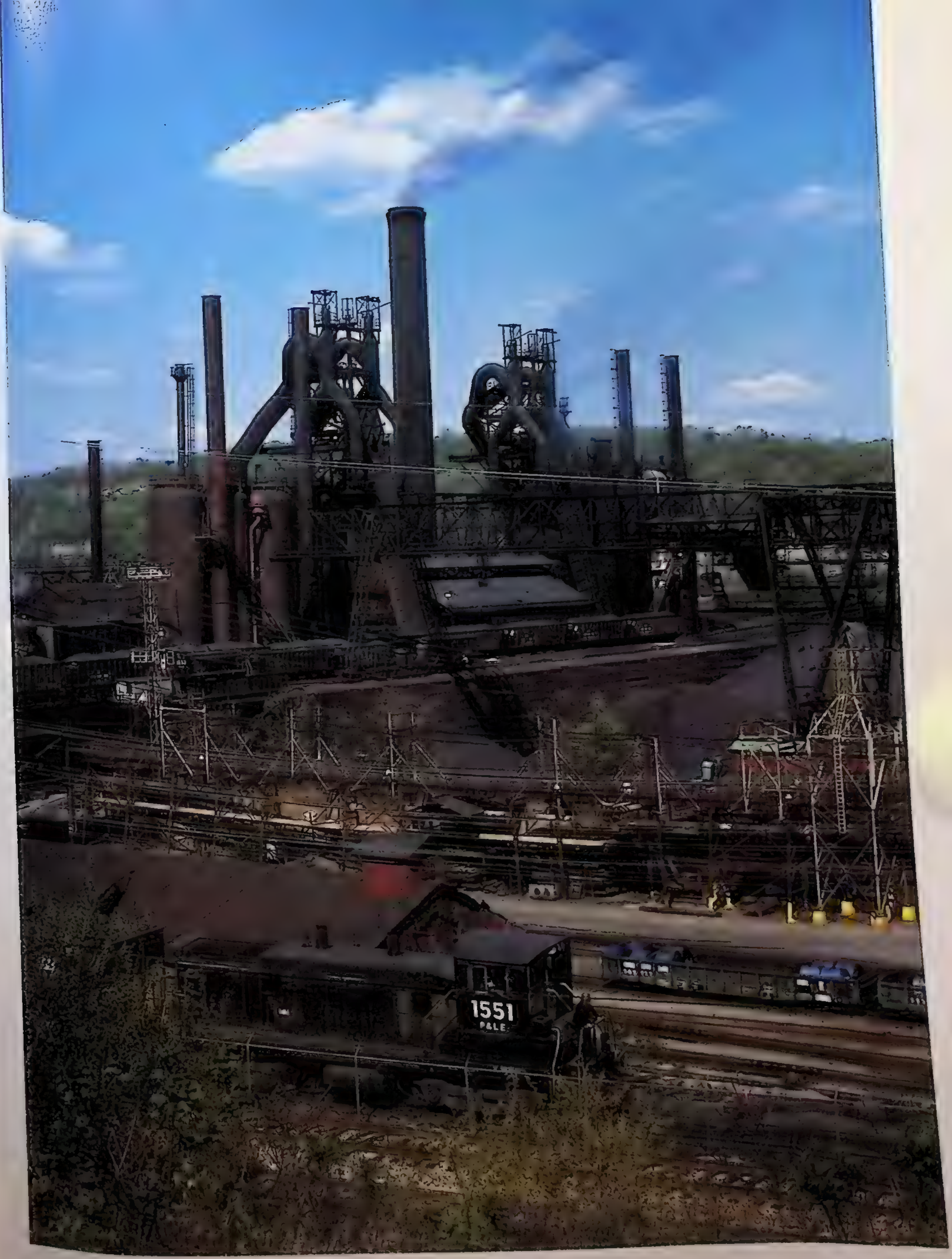
PICTURE SHOW

An exhibit of individual efforts

RON BOUWHUIS positioned himself to safely photograph a Canadian National southbound freight approaching in the distance at Milton, Ont., October 25, 1981, as a GO Transit special was stopped on the Canadian Pacific main line below. GO was marking the inauguration of Milton-Toronto commuter service, its first on CP.

STEVEN T. EVANS shows the symmetry and uniformity a train photo can present in this view of a Florida East Coast aggregate train behind two GP40-2's at Frontenac, Fla., March 2, 1988. The pioneering FEC is renowned for its efficient operation of unit trains on track of welded rail set on concrete ties and in deep ballast.

JOHN S. MURRAY depicts the gritty industrial scenery common to the upper Ohio River valley in this May 3, 1986, view of the Wheeling-Pittsburgh Steel mill at Steubenville, Ohio, where two Pittsburgh & Lake Erie SW1500's are at work. W-P leased the units to augment regular plant switchers during a busy period.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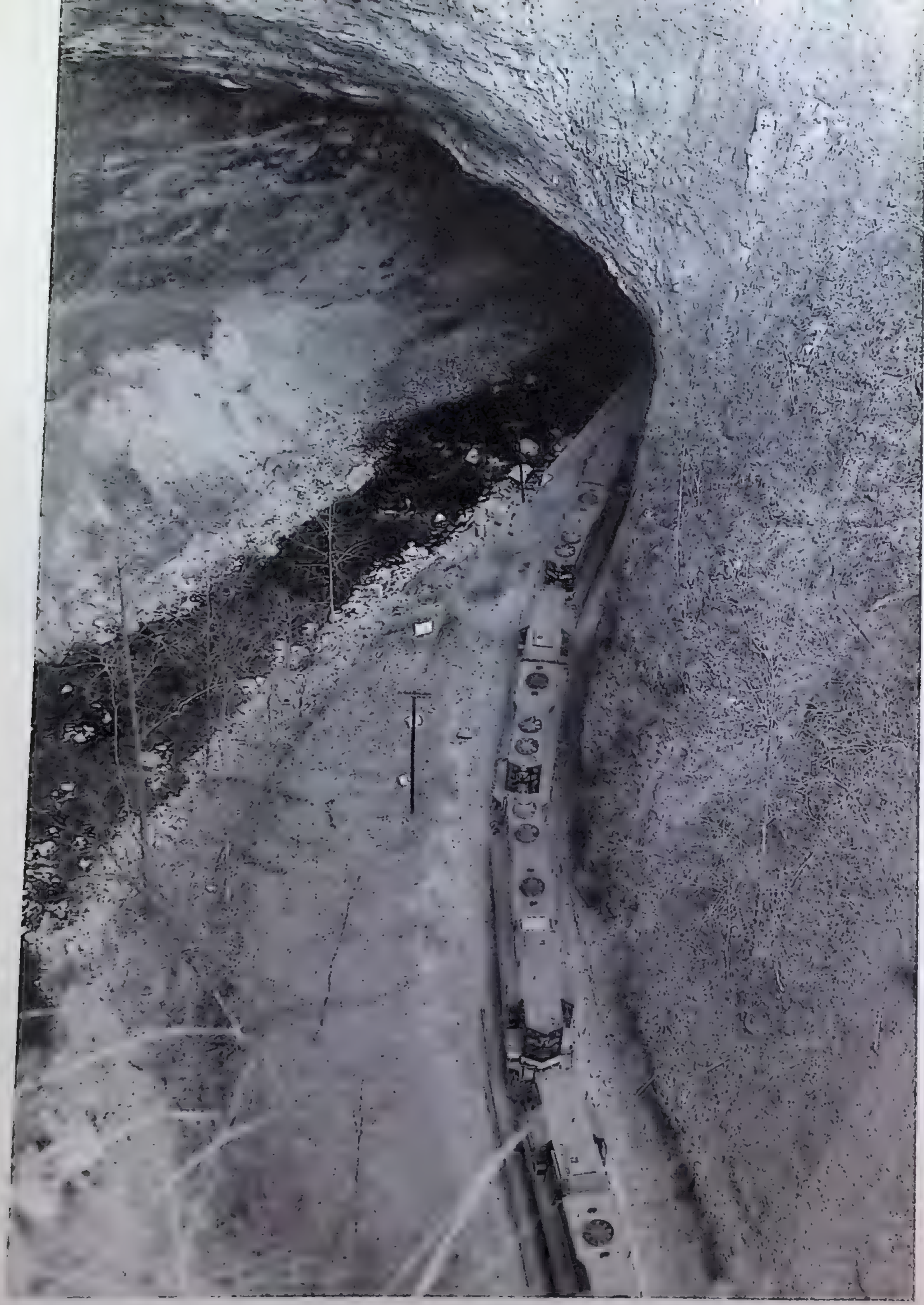

PICTURE SHOW

MIKE SMALL made the four GP38's on the front of an empty Southern Railway unit coal train look like a model in this remarkable view at Natural Tunnel in the western foot of Virginia on March 25, 1978. The train, returning from Yuma, Va., had four other diesels mid-train operating as "slaves." For more on operations here, see the January 1991 issue of T.I.'s sister, TRAINS.

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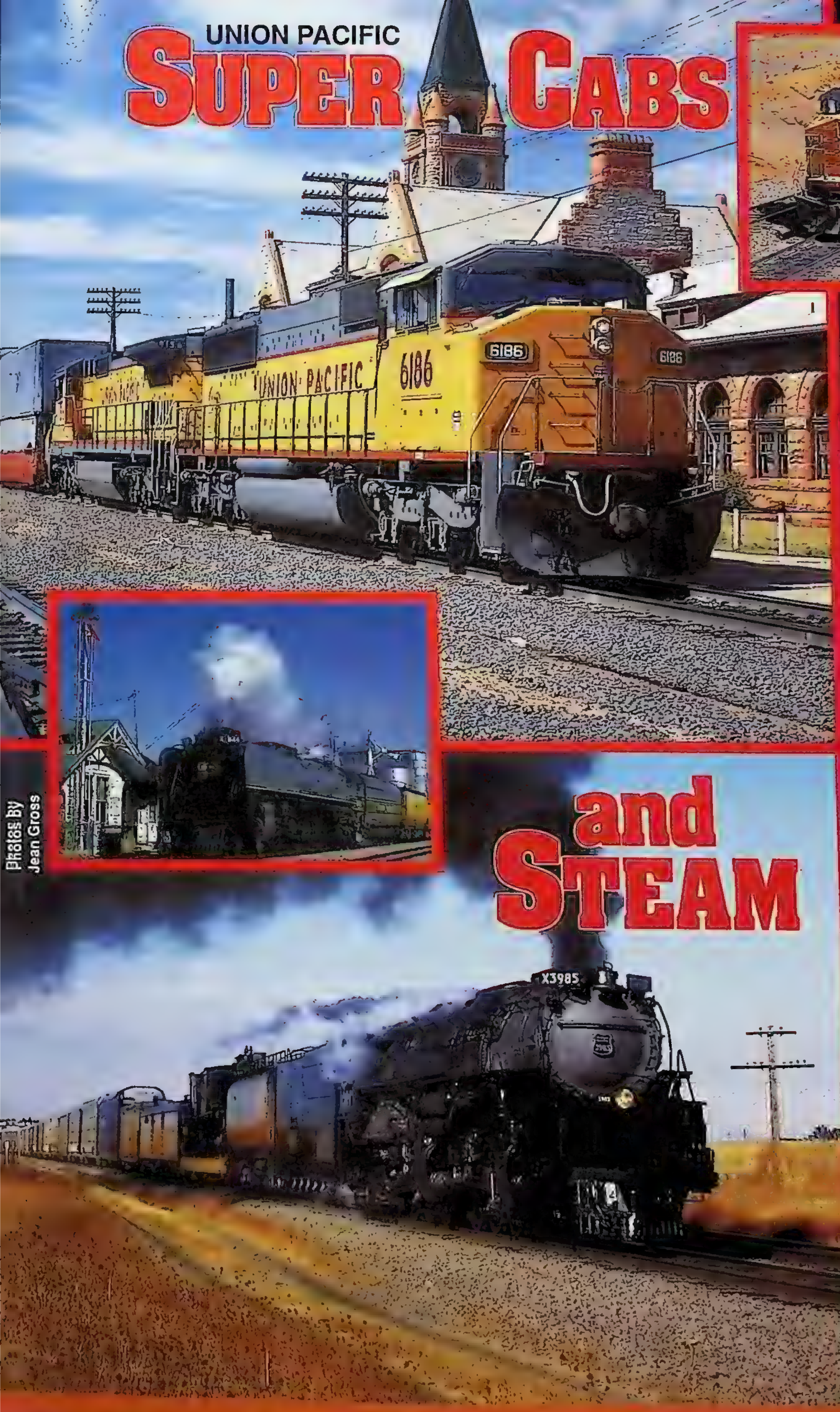

Photos by Al Chlone

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There is a new look on the Union Pacific mainline. The revolutionary new wide cab EMD SD60M's and GE Dash 8-40CW's are taking the lead up Sherman Hill these days. And now the Union Pacific's ambitious steam program has given rise to frequent steam freights by 844 and 3985.

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CHRIS BURGER evokes the flavor of a winter day in urban New England almost three decades ago with this March 1962 view of New York, New Haven & Hartford's Brayton Avenue yard just west of downtown Providence, R.I. Two usual denizens, a Fairbanks-Morse H15-44 and an Alco switcher, are the major tools with which the New Haven railroad men will toil this day. ■

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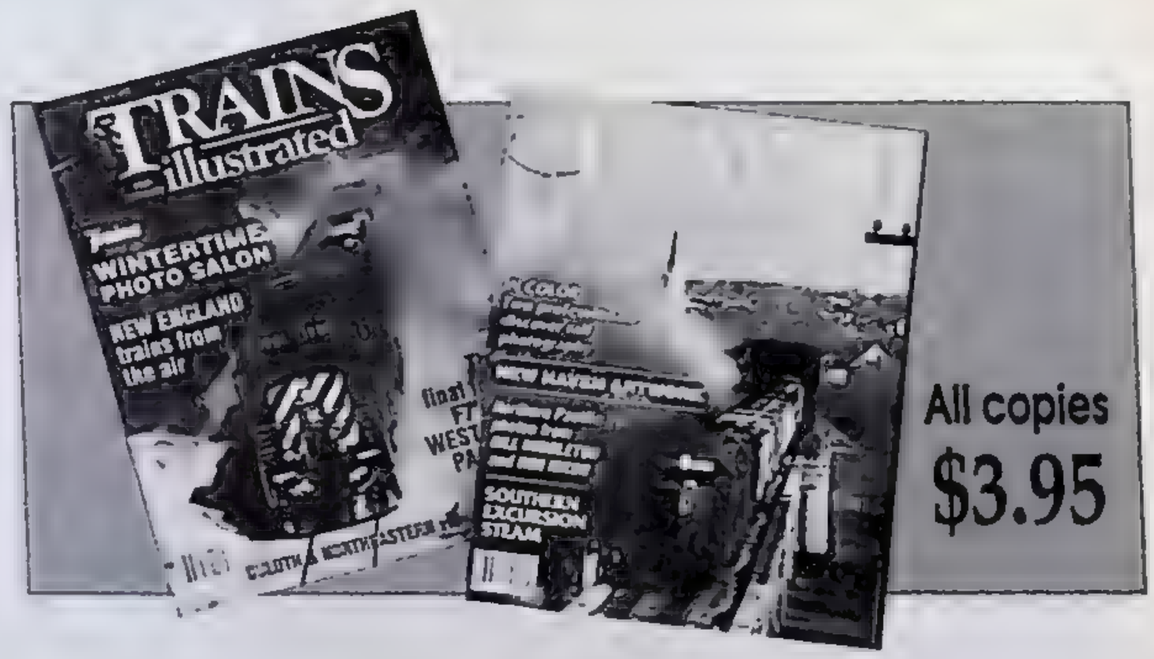

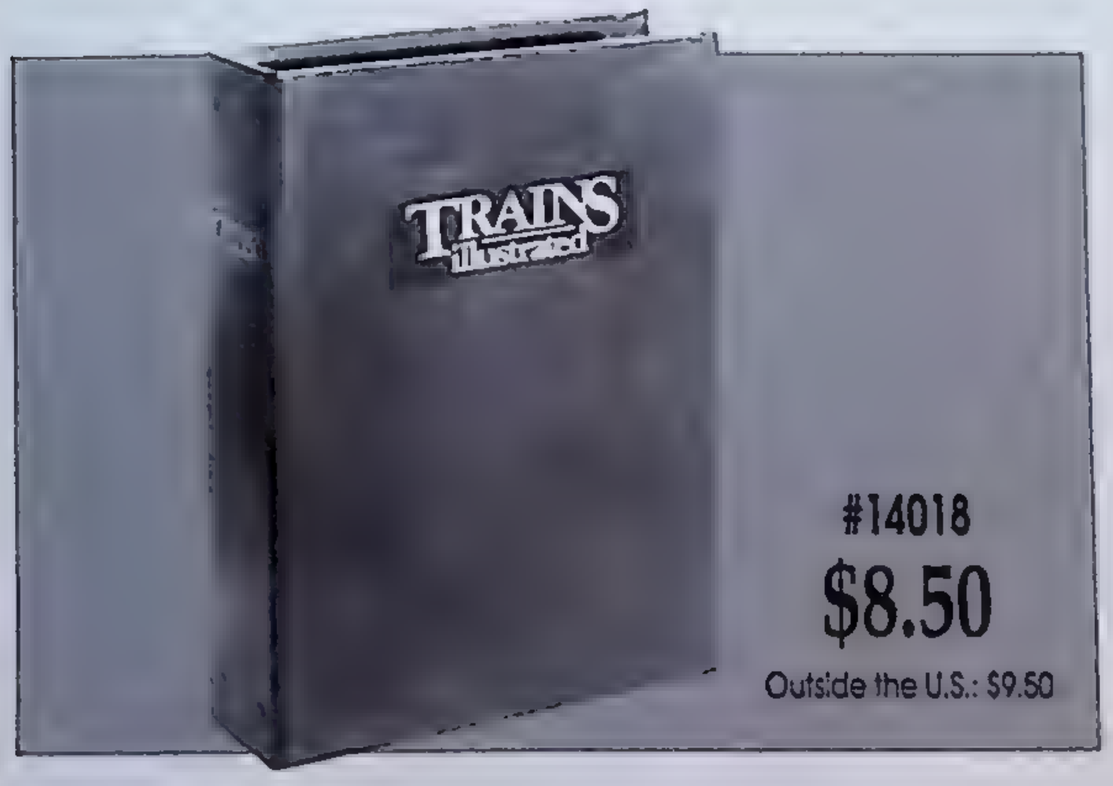

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HOW I GOT THE SHOT

SLIPPIN' AND SLIDIN'

For many railroad photographers, *any* reason to shoot a live Alco is a good reason. But Stanton Hunter had particularly good cause to photograph these Lake Superior & Ishpeming RSD15 "Alligators" on the railroad's ore dock at Marquette, Mich., on April 23, 1989.

T.I.: What was it about Marquette, Michigan, that appealed to you as a photographer?

Hunter: Well, having recently moved to the Midwest from California, I wanted to take advantage of the unique and exotic railroading that the Midwest had to offer. One thing I really wanted to see were the Lake Superior iron-ore roads, and the LS&I came first to mind. To me they were a railroad in transition because their latest GE's had just arrived but they were still running Alcos.

T.I.: How did you wind up on the ore dock?

Hunter: I had gone up there (to Marquette) with the prior knowledge that the LS&I is accommodating (to fans) as long as you sign a release. I was down at the dock yard, and the crew on the dock job (which brings loaded iron-ore cars up on the dock for transloading to lakeboats) waved me to come up to the locomotive cab, so I rode up on the dock. When I was up on top, I asked them if I could get off and take some pictures. The crew said yes, but told me to be very careful because the dock is narrow and it's a *long* way down.

T.I.: What was it like photographing from the dock?

Hunter: The first thing I noticed was that walking on little iron-ore (taconite) pellets was like walking on marbles, even with the steel-toe boots I was wearing. So I walked to the edge of the dock to get my shots of the locomotives. It just happened to be a beautiful, sunny day in April with good afternoon light. It was a rare and exciting experience.

T.I.: How many shots did you take besides this one?

Hunter: I was limited in moving around by the iron-ore pellets. And the crew was so hospitable and concerned—they were waiting for me to get back from taking my shots before they continued shoving back up the dock—that I didn't want to wear out my welcome. I used my motor drive to shoot off as many shots as possible to get as many different angles as possible. I probably took 10 shots: horizontal and vertical, some closer to the locomotive, some backing off to get the water tank above the lead Alco, some looking down on the boat they were loading.

T.I.: Were you trying to record or capture something specific with this shot?

Hunter: A lot my photography has to do with looking at locomotives and their surroundings. I saw that anachronistic water storage tank perched above the dock like a signal bridge with its water spouts still attached, and I looked at the train posed underneath, and thought: there's only *one* place this could be. I liked the difference in eras, the fact that steam (engines) used to operate under that tank where now were diesels.

T.I.: What kind of camera equipment and film did you use?

Hunter: A Nikon FM2 with the 24mm (wide angle) Nikkor lens and Kodachrome K64 slide film. It's the film I normally use, because it's essentially the standard for the hobby and I like its color and grain. I started out shooting Kodachrome and my use of it was affirmed by other people I know.

T.I.: How did you feel when you got the shot back from the film processing lab and first looked at it?

Hunter: I was really pleased. I felt that I came away from an unrepeatable experience with photographs I was really proud of. I get a great pleasure in being able to look at a photo like this and say, "Yeah, I got it; I took a photo that's pleasing to me." Then I can use it to look back and say, "I remember that; I remember when I was there."

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STRUCTURED SHOOTING

Must an interesting railroad photograph always include a train or a piece of railroad rolling stock? Not necessarily, as evidenced by this shot of a Conrail signal bridge on December 28, 1985, by Robert S. McGonigal.

T.I.: Where was this shot taken?

McGonigal: Near Rockville, Pa. You can't see it in the shot, but the tracks below the signal in the foreground are Conrail's line between Enola Yard and the former Pennsylvania Railroad (later Penn Central) east-west main line across Pennsylvania, which crosses the Susquehanna River on the Rockville Bridge in the background. The shot was taken in mid-morning with low winter light.

T.I.: What prompted you to take this shot instead of, say, a shot of a train passing under the same signal?

McGonigal: I was driving west from Philadelphia following Conrail's former Pennsylvania (PRR) main line. What attracted me to this location was the juxtaposition of the new signal bridge in the foreground with the old Rockville Bridge in the background. It looked like a nice scene, with the light catching the new steel frame of the structure. I like the way the signal bridge's lines draws your eye into the shot.

I have an interest in railroad structures as opposed to railroad rolling stock, and my favorite railroad is Pennsy, so I'm attracted to its structures.

T.I.: What kind of camera equipment did you use?

McGonigal: What's the date on the slide? 1985? That was a Konica TC with a 50mm lens. While it did have an aperature-priority automatic feature as an option, I almost always used it in the manual mode. I pretty much read the exposure off the meter in the camera. The film is Kodachrome 64 slide film.

T.I.: Is photographing signal bridges such as this and other lineside structures your main interest as a photographer?

McGonigal: Not entirely. I'm attracted to Pennsy structures, and I have a goal of photographing appealing scenes along the ex-PRR between Philadelphia and Chicago, especially between Philadelphia and Pittsburgh.

T.I.: What's so appealing about that particular line?

McGonigal: Because it's the world's greatest stretch of railroad.

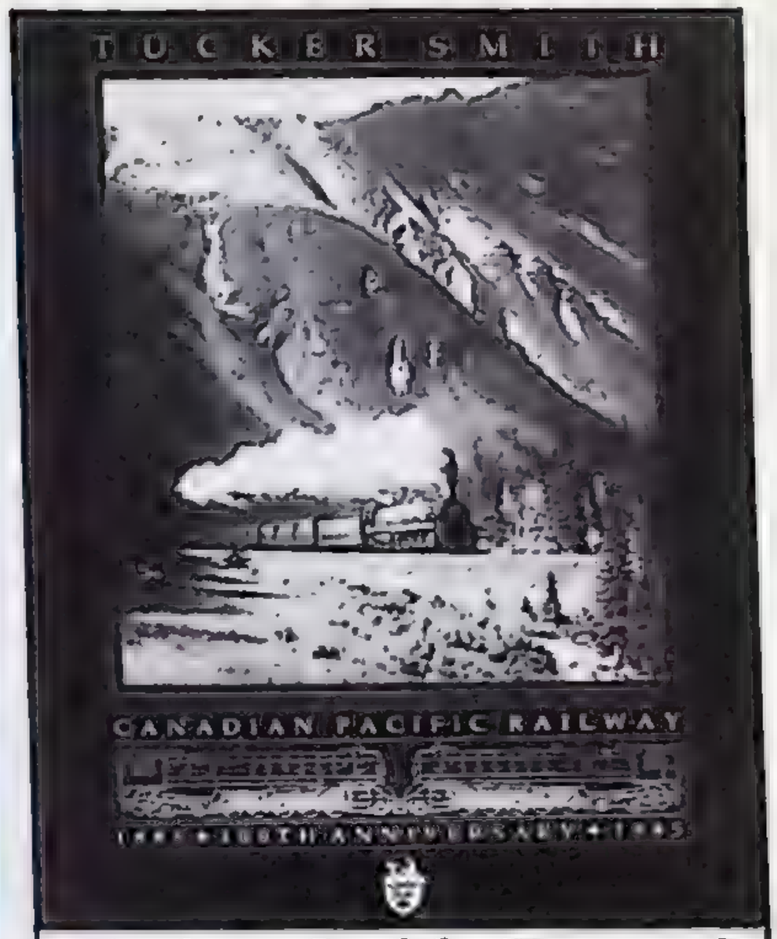
T.I.: You don't sound like you're kidding.

McGonigal: Actually, I'm not (laughs). That track is the heart of the old PRR, the line that goes through the middle of Pennsylvania. The original concept behind the Pennsy was to link the seacoast city of Philadelphia with the interior city of Pittsburgh (which had access to the river system of the Midwest). A lot of significant engineering landmarks are on that line—Rockville Bridge, the famous four-track main (now three-track) over Horse Shoe Curve, the Gallitzin tunnels—and over the years it saw an incredible amount of train traffic. As a kid living in Philadelphia, all I saw were Pennsy electrics—GG1's with big keystones painted on them on freight and passenger trains—and I had this impression that west of Harrisburg (where PRR's electrification ended) was a whole other world of diesels and the great western expanse of the country.

T.I.: Looking back on this shot five years later, what does it say to you?

McGonigal: Well, I've always liked the shot because it's visually pleasing. On that particular trip I discovered many things that I hadn't seen before on the Pennsy, many of them quite interesting, but nothing that resulted in a picture this interesting, so this shot helps me remember the trip.

One thing that's important about shooting structures and scenes is that you can run yourself ragged shooting trains and not always get such good shots. But structures aren't *moving* so they're easier to shoot. I find that it's satisfying to take this kind of



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pictures because shooting structures makes for a perhaps less stressful experience. I don't think too many railroad potographers concentrate on that.

EERIE, NOT ERIE

The letter that Andrew P. Grahl included with his slides of the Long Island Rail Road at Montauk, N.Y., on July 24, 1990, read, "Fog is bad when taking pictures unless you want an eerie photo." For comparison, he included a photo taken the next day without fog, not bad for a photographer whose postscript was "I am 15 years old."

T.I.: What brought you to this location for night photos?

Grahl: My family was in Montauk on vacation. The Long Island is my favorite railroad, basically. And I like GP38's. In my area in New York (the Bronx), you don't see GP38's except on the Long Island; I've never been to Oak Island (the New Jersey yard where Conrail GP38's and GP38-2's can be found). I took these shots in the station itself. At night, the train stands there for a long time and you can shoot it from both ends.

T.I.: What kind of equipment and film did you use?

Grahl: A Canon AE1 (a shutter speed-priority automatic exposure SLR) with a 50mm *f*1.8 normal lens. I use Kodachrome 64 processed by Kodalux.

T.I.: How did you take the shot?

Grahl: Actually. I have a friend who told me how to do night shots. He gave me a few ideas. It really helped.

I didn't use a cable release. I've got it (the process of taking night shots) down to where I use a tripod and hold the shutter release down by hand.

T.I.: Did you use flash of any kind?

Grahl: No flash. But in some shots, my Dad used the headlights on his '82 Chevy for light. I took enough (extra slides) so I could discard the ones that were blurred, but not many came out blurred.

T.I.: Did you have any problems dealing with exposure?

Grahl: No problems at all. I set my lens aperature at *f*5.6, which is what I use for night shots. I like *f*5.6 for depth of field so the background won't be blurred. That's what I've settled on. Then I took about five different pictures at 10 to 12 seconds each.

This was my first time shooting in fog, so I really wanted to experiment. I just really wanted to see what the difference was between the fog shots and the regular night shots. The main thing I found is that you don't see too much background.

T.I.: How did you feel when you got the shot back?

Grahl: I was rather pleased because I'd never seen anything that weird before. ■

Each issue, TRAINS ILLUSTRATED editors will select one or more photos (depending on available space) from our files that represent different styles of railroad photography and contact the photographer(s) for questions and comments on how the shot was made. Because space is so limited, please do not send photos in specifically for this column.

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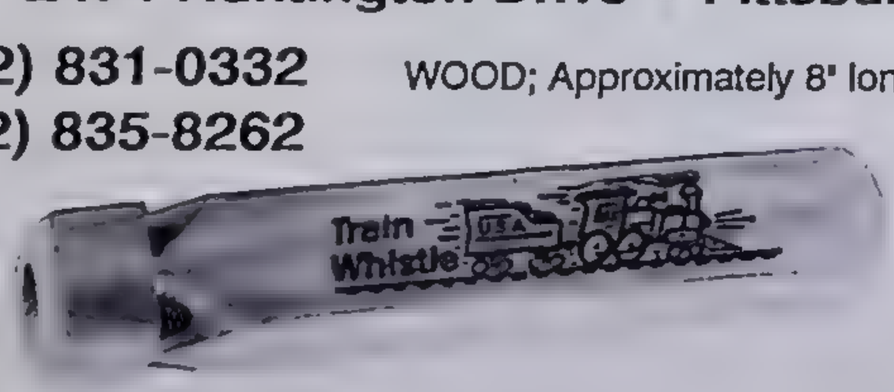

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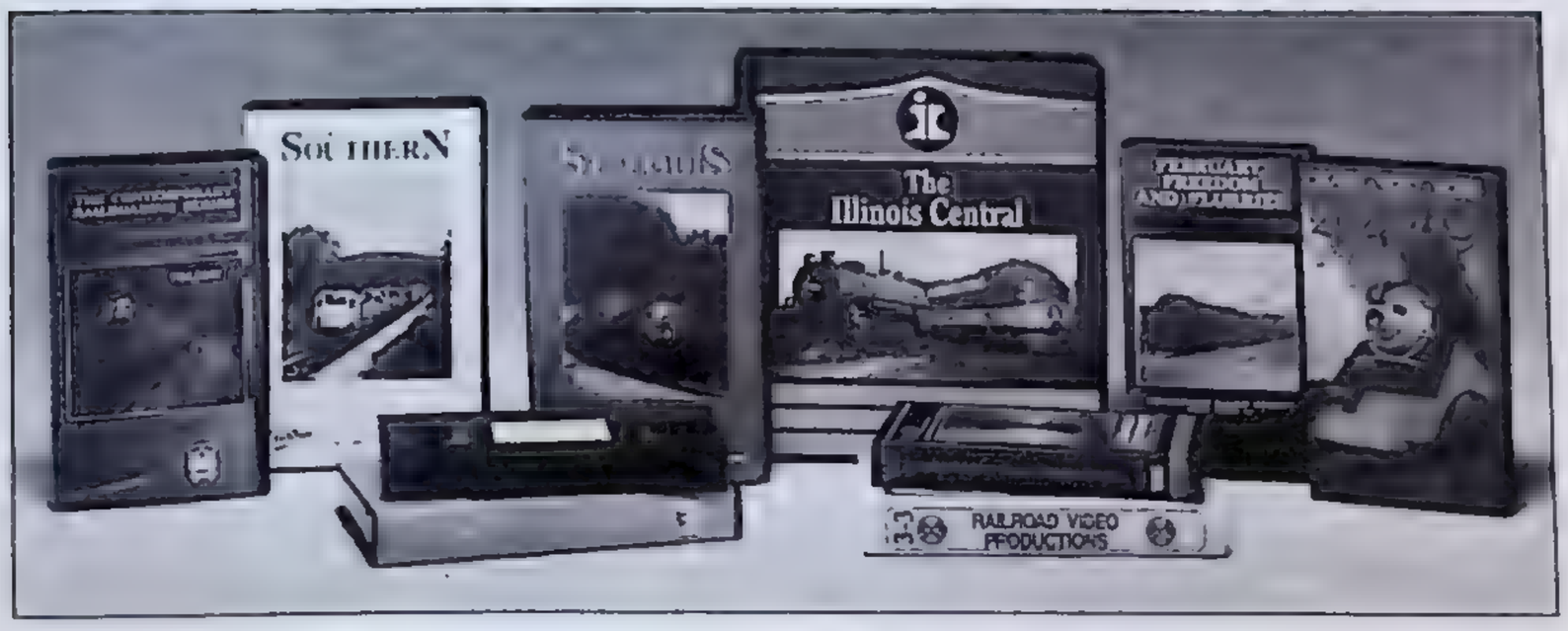

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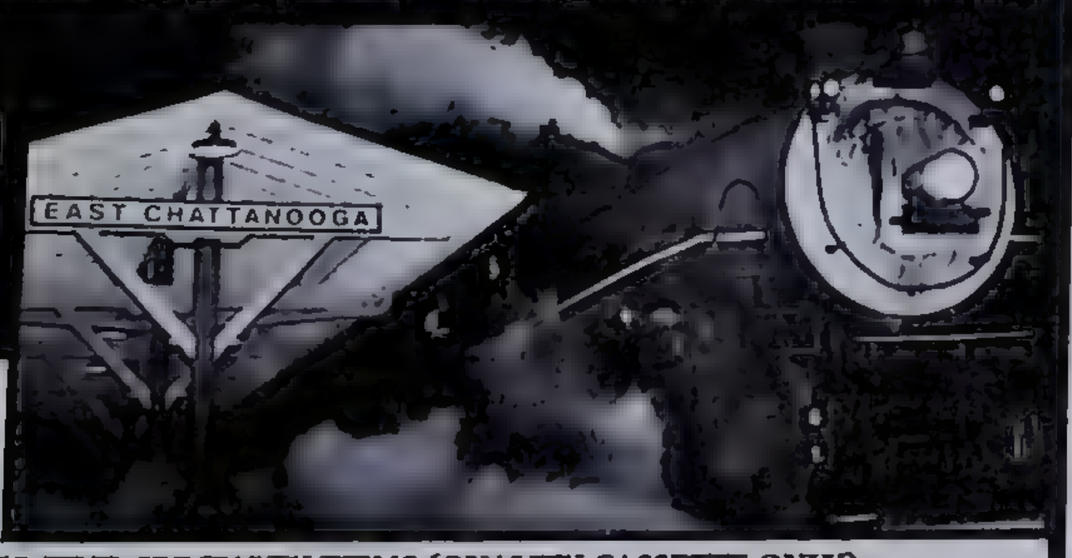

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T.I. IN GENERAL

Railfans are very picky about their interests. My own tunnel vision involves the shortline and narrow-gauge scene. TRAINS ILLUSTRATED has such stunning visuals that it cuts right across such a blinkered outlook and draws together all railfans, even on an international level. Keep up the good work!

Laurie Maunder
Crowborough, Sussex,
England

I would like to pass along a good word in praise of your recent issues of TRAINS ILLUSTRATED. They have looked neat and well put together.

One idea that I would like to route your way is in regard to cover photos. Considering the fact that the feature articles within the magazine are limited by space considerations, do you not feel you are missing a great opportunity to expand one article by an extra page by placing a shot on the cover instead of some unrelated photo of some train somewhere else on earth?

Doug Koontz
Danville, Va.

☐ *Beginning with the VIA* Canadian *on the previous issue (No. 8, February 1991), we're going to try to do just that, as much as we can.—N. L. B.*

B&W VS. COLOR

This is in regard to the editorial in December 1990 TRAINS ILLUSTRATED [page 6]. All of the periodicals seem to bring up the subject of black-and-white versus color at least once a year. The conclusions are usually the same: Color photographers want instant results (instant gratification) and don't have the patience to wait for black-and-white film to be developed and printed; color photographers are too lazy and/or incompetent to develop and print black-and-white film.

Whether you do it yourself or take it to a lab, color film is no faster to develop or print than black-and-white. This means that the instant gratification argument is just plain wrong. I also doubt that there are more than a handful of photographers who are really too lazy or incompetent to develop black-and-white film themselves, and those that are could always have a lab do the work for them if they wished to use black and white.

I shoot color exclusively. Like most human beings, I have color vision, not black-and-white. I want my pictures to show things the way I really see them.

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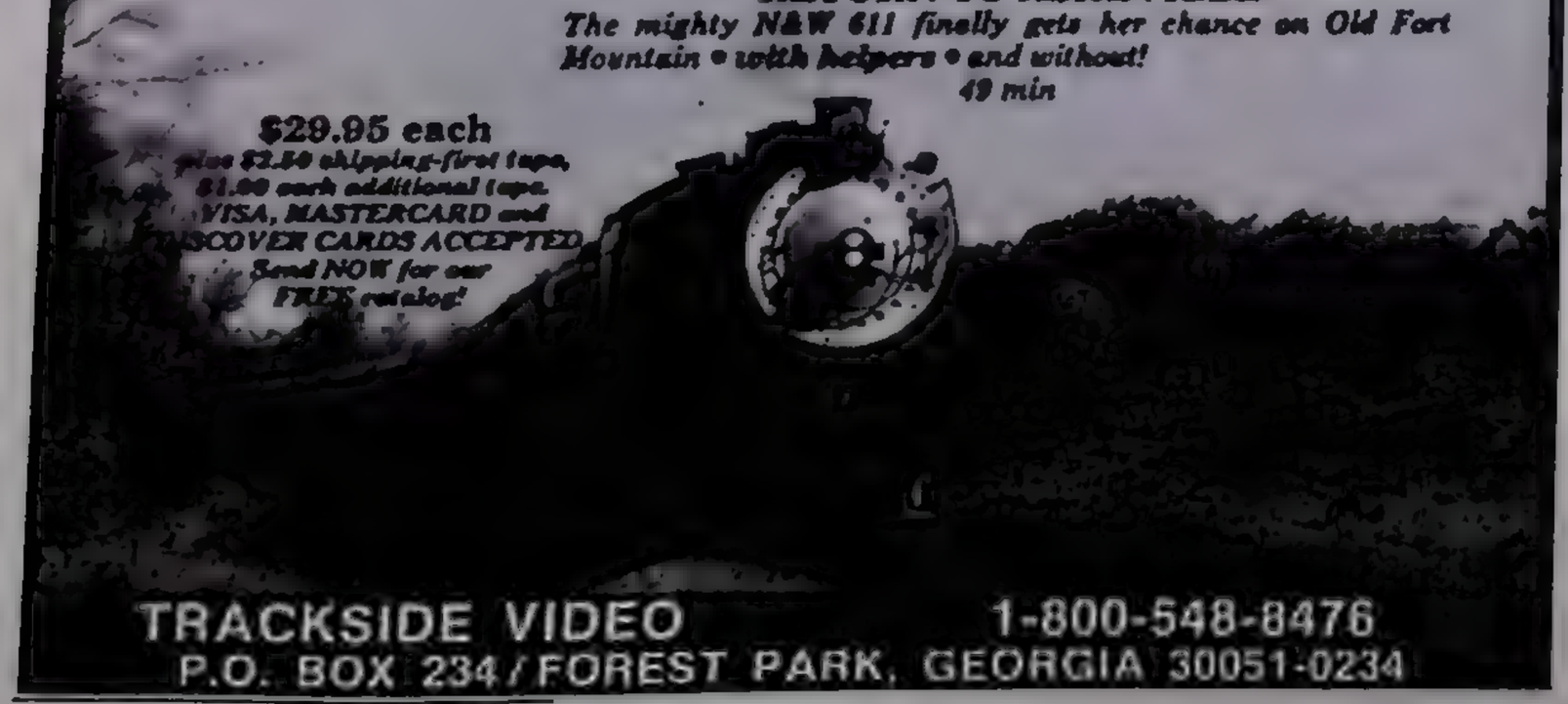

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both. Unfortunately, there are always people who feel a need to label those that won't conform to their point of view. I don't insult you because of your choice of film; stop insulting me because of mine.

Torsten K. Rothman

Gainesville, Fla.

☐ *Laziness or incompetence were not meant to be implied as the only reasons for choosing color. Many photographers lack money, space, and/or just the plain inclination to invest in the equipment necessary to develop their own film, no matter what type. Also, many people prefer color so they may share with friends by means of print albums, slide shows, or trading and selling.*—J.D.I.

WATCH THAT TIRE!

You have a bit of a boo-boo in your photo of Canadian Pacific's "good samaritan" [page 74, February 1991 TRAINS ILLUSTRATED]. Where the tire hose is connected to the locomotive is not the main reservoir supply. That is the brake hose, or "brake pipe" in ordinary railroad parlance, which usually carries a 90-lb. pressure (on most North American railroads), not 140 lbs. But for heaven's sake, be it 90 lbs. or 140 lbs., I don't think any automobile tires can withstand that much pressure—more like 25 to 30 lbs.! But I can't see a regulator or limiter in the good samaritan's hose. Surely he knew to quickly withdraw it after the crippled tire was inflated!

Steve Patterson

Arvada, Colo.

BAD ART?

You have a painting by Jan P. Rons on pages 40-41 of December 1990 TRAINS ILLUSTRATED. I have been exposed to good art for a good many years, and in my estimation, Rons' art isn't good.

E. S. Peyton

Phoenix, Ariz.

ON STRESSING PHOTOGRAPHY

I think you did an excellent job in your TRAINS ILLUSTRATED account of my photographic technique/ideology [pages 26-33, December 1990], and I also appreciate your kind comments on *The Lensmen*.

I was very happy to see that you have taken a turn toward emphasizing railroad photography as opposed to the traditional reporting of locomotives, history, etc. I've felt that for the past few issues you were on the verge of this breakthrough and hope that having attained this emphasis you will continue to expand on it.

John Taibi

Centreach, N.Y.

Thank you for your acknowledgment of John Taibi in December 1990 T.I. He is an outstanding photographer we can all seek to emulate. I was a subscriber to *The Lensmen* and missed it after he stopped publishing.

Nick Tharalson

Cedar Rapids, Iowa ■

Contributing to T.I.:

This magazine depends upon its readers for most of the photos it publishes. A typical issue utilizes about 60 of them, and since sister magazines TRAINS, MODEL RAILROADER, and CLASSIC TOY TRAINS, plus Kalmbach Books, all depend on the same photo files as sources to illustrate articles and books, there is a considerable market (by far the largest in the field of railroading) for the imaginative, industrious photographer. We can't promise acceptance, of course, for even the best photos may duplicate subject matter already in file or assigned. But we do look at each print and color slide submitted. When sending photos, please address your submission to the TRAINS ILLUSTRATED Editorial Department and provide a stamped, self-addressed envelope (SSAE) of suitable size for the return of the ones we cannot use.

Format of photos: TRAINS ILLUSTRATED prefers 35mm original color slides, or 8×10-inch glossy black-and-white or color prints with borders on all four sides. Prints that are smaller can get crumpled in our file drawers, and larger prints exceed the files' size. *We cannot use small color prints; they do not reproduce well. Each* slide mount or print *must* have the photographer's name and address on it. TRAINS ILLUSTRATED pays for the one-time use of a photo, upon publication. Our Accounts Payable Dept. requires that we have Social Security (or Federal Taxpayer I.D.) numbers on file from our U.S. contributors before we can issue checks to pay for published photos, so your payment is speeded if you include those numbers in correspondence that accompanies submitted photos. We assume we may keep prints in file before and after use. When submitting slides, please indicate if we may keep them, or if you eventually want them back; we return only those accompanied by an SSAE. Please submit no more than 20 slides at a time—the fewer you send, the quicker the editorial staff will be able to examine them.

No reprints: Since TRAINS ILLUSTRATED pays for only one-time use of photos, the original transparency or negative still belongs to the photographer, and this magazine cannot furnish copy prints or slides. Policy prohibits our releasing private addresses of noncommercial contributors. To contact a contributing photographer, write in care of T.I. and the staff will forward your unopened letter, to be answered at the recipient's discretion.

Theme essays: TRAINS ILLUSTRATED buys occasional theme essays to accompany a photo salon. Please inquire in writing to the Editorial Secretary before submitting a candidate.

Columns: Contributions for "Through Your Eyes" are welcomed, but only one submission per photographer per theme is permitted. Please consult this issue's installment for further details. T.I. does not accept contributions for "Click!" Rather, staff members contact contributors for this column.

Acknowledgment: TRAINS ILLUSTRATED acknowledges the receipt of photos or other material in the editorial department the day it arrives. Please do not call to see if we received it. We appreciate your patience in allowing us to review it.

Critiques: Sorry, but we do not have enough time or staff to give a critical appraisal of unaccepted photos.

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INDEX OF ADVERTISERS

American Craftsman 60
Berkshire Productions 58
CRV Productions 59
Canon USA Inc.
Photographic Products Div. . 2
Depot of Sullivan 59
Green Frog Productions 35
Herron Rail Services 64
Interurban Press 67
Kalmbach — Bookcase 56, 57
Kalmbach —
Trains Illustrated . . . 55, 63, 65
Kalmbach — Video Theater . . . 61
M.F. Kotowski 64
Pentrex 68
Rails 'N Shafts 47
Roundhouse Records 62
Greg Scholl Video Productions . 3
Steam Powered Video 60
Sundance Marketing 60
Michael Thomas 62
Trackside Video 64
Video Rails 7
W.B. Video Productions 53

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NEXT IN TRAINS illustrated

What general-purpose color slide film do *you* use? The majority of U.S. and Canadian rail photographers seem to prefer Kodak's Kodachrome 25 or 64. The photo above of Green Bay & Western Alcos at speed, though, was made by T.I. Associate Editor Paul D. Schneider with Fujichrome Velvia, Fuji's ASA 50 professional color slide film. In "Film by Five" in the next issue of TRAINS ILLUSTRATED (carrying a date of September 1991, on sale in mid-June), Velvia and four other relatively new color transparency films from Agfa, Kodak, Polaroid, and 3M are tested to determine their suitability for rail photography. Also in the next T.I.: A portfolio of Michigan and Ontario subjects by veteran black-and-white Michigan photographer John Uckley; an operator's color photos of trains passing Chicago's Union Avenue Tower in the 1960's and 1970's; and the regular columns and features including "Fallen Flags Album," "the Pioneers," and "Through Your Eyes."

SEPTEMBER 1991 issue on sale JUNE 11

Bob Galieg

FINAL FRAME
HAWKEYE HOMELY

Pound for pound, how many Midwestern small towns have as many claims to fame as Mason City, Iowa? Mason City (population 30,300) was the home of composer Meredith Willson, who paid homage to his hometown in his hit musical "The Music Man," which took place in fictional "River City." Mason City is also closely associated with another musical benchmark, the deaths of rock 'n' roll pioneers Buddy Holly, Richie Valens, and the Big Bopper, all of whom died February 3, 1959, in a plane crash outside nearby Clear Lake. Mason City also boasts a lovely neighborhood of Frank Lloyd Wright-style homes. For my money, though, Mason City's greatest assets are the 70-year-old steeple-cab electric locomotives and physical plant of the Iowa Traction Railroad, an electric interurban freight line (now also hauling passengers again, occasionally) which still links Mason City with Clear Lake, 10 miles to the west. Built by Baldwin-Westinghouse, the chunky little steeple-cabs are true to their 92-year-old interurban heritage as they waddle down Iowa Traction's spindly main line along Cerro Gordo County Highway S-36. The motors aren't exactly pretty, but they're lovable, aren't they? Mason City thinks so. Just read the billboard.—K.P.K.

TRAINS illustrated

INDEX TO VOLUMES 1 AND 2

WINTER 1988 THROUGH FEBRUARY 1991—576 PAGES

ISSUES 1 - 8

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HOW TO USE THIS INDEX: Photographic essays and salons usually have been indexed two or more times—once by the title under which they appeared, and again under the photographer's last name. If they are of a single-railroad subject, they are also indexed under the carrier's name. Individual photos, including those in "Click!," "Picture Show," "Through Your Eyes," and those in multi-subject articles, have been indexed by photographer and railroad. Introductory paragraphs written by staff members for others' photo salons are indexed by photographer and title but not by the staffer's name. Regular features such as "Fallen Flags Album, "Final Frame," and "the Pioneers" are indexed under subject name, individual photographer's name, and participating staff member's name. Items from foreign countries (other than the United States and Canada) are indexed under the country. Numerals are indexed in alphabetical order as if spelled out; "article" words (a, an, the) are omitted when alphabetizing an index.

A

Action at Inman, 8, Feb. '90
Aerial photography, 20, Feb '90
Allegheny Autumn, 26, Dec '89
Amtrak:
  Broadway Limited on Horse Shoe Curve in fall color, 29, Dec '89
  California Zephyr near Tolland, Colo., 1, Sep '89
  Capitol Limited on Sand Patch Grade, 16, Sep '90
  Crossing gates raise at night, 52, Sep '90
  Empire Builder at Pewaukee Lake, Wis., 52, Feb '91
  F69PH-AC's (Click!), 62, Feb '91
  How Many Railroaders Does It Take to Change a Headlight? 66, Sep '89
  Inter-American passes old gas pumps, 23, Sep '90
  Milwaukee Road electric freight viewed from *North Coast Hiawatha*, 48, Feb '90
  Photographic Adventure, 18, Dec '90
  San Francisco Zephyr near Winnemucca, Nev., at dawn, 56, Winter '88
  Southwest Limited at Cimarron, Kans., 50D, May '90
  Vestiges of an Era, 25, 26, Feb '91
Archer, Robert F., article by:
  Runey, Mike (Pioneers), 28, Sep '90
Arnold, Peter F., photo by:
  Open Door, 42, Dec '90
Artwork:
  By the Seat of the Pants, 36, Sep '89
  California Style, 34, Winter '88
  EMD's in Perspective, 26, Sep '90
  Gentle Traditions, 12, Dec '89
  Hell Gate Sunrise, 20, May '90
  Steam Among the Aspens, 40, Dec '90
Ashton, Don, photo by:
  CB&Q 2-8-2 in snowy yard, 59, Feb '91
Atchison, Topeka & Santa Fe:
  Enid (Okla.) Yard, 22, Sep '89
  FP45 No. 101, FT 103 and Friends, 40, May '90
  GE diesels at Winslow, Ariz., at night, 56, Feb '90
  In the Summer of '62, L.A. Nights, 34, Dec '89
  Open Door, 46, Dec '90
  Santa Fe in Franklin Canyon, 36, Sep '90
  SD40-2 No. 5162 exits Franklin Canyon tunnel, 4, Sep '90
  2000 Miles West of Topeka, 42, Sep '89
  Vestiges of an Era, 25, Feb '91
Atlantic Coast Line:
  Purple F units at Richmond, Va., 56, Sep '89

B

Bachelor, Jack H., article by:
  Delaware, Ohio, on the New York Central, 30, Dec '89
Bachman, Ben, photo by:
  UP SD40-2's at boat dock, 62, Sep '89 (correction, 60, Feb '90)
Baer, David, photo by:
  Western Alleghany freight with B&LE F7, 61, Sep '89
Baker, Thomas T., photo by:
  Central of New Jersey RS3 in snow, 54, Feb '91
Baltimore & Ohio:
  4-4-2 No. 1485 on ex-B&S branch, 28, Sep '90
  GP35 No. 4381 on Miami River bridge, 1, May '90
  Signal amid fall color, 58, Dec '89
  Way We Were, 66, May '90
Bangor & Aroostook:
  BL2 excursion at Northern Maine Junction, aerial photo, 26, Feb '90
  Where Are We? 66, Feb '90
Beebe, Lucius, photos by:
  Pioneers, 13, Feb '90
Benson, Gary, photos by:
  Amtrak, Vestiges of an Era, 26, Feb '91
  Gary Benson Gallery, 36, Winter '88
  Rock Island U30C in storage line, 62, Sep '89
Benson, Ted, photos by:
  Ted Benson's Sierra, 42, Winter '88
Bergen, Paul A., photo by:
  Open Door, 43, Dec '90
Bessemer & Lake Erie:
  F7 on Western Alleghany freight, 61, Sep '89
  SD's on southbound freight amid fall color, 56, Dec '90
Blue, 42, Feb '91
Bluegrass Charm, 28, Sep '89
Boston & Maine:
  Excursion with MBTA F40PH at each end on former branchline wye, aerial photo, 28, Feb '90
  Extra 208 West exits Hoosac Tunnel, 31, Dec '90
  Freight crossing Great Bay near Portsmouth, N.H., aerial photo, 22, Feb '90
  Freight passing old textile mill in North Chelmsford, Mass., aerial photo, 27, Feb '90
  Freight traversing archetypal New England town, aerial photo, 27, Feb '90
Bowman, Gary, photo by:
  Santa Fe diesels at Winslow, Ariz., at night in snow, 56, Feb '90
Bradley, James T., photo by:
  Burlington Northern U30C on coal train, panned photo in snow, 52, Feb '90
Bradley, Jim, photo by:
  Conrail E44's pass switch heaters at night in snow, 56, Feb '90
Brehm, Kyle, article by:
  Soo Line Scenes, 14, Dec '89
Brennan, Dennis, photo by:
  Blue, 43, Feb '91
Brumbaugh, Wayne, photos by:
  CNJ *Blue Comet* leaving Jersey City, 32, Feb '90
  CNJ 2-8-2 on freight in Lehigh River Gorge, 33, Feb '90
Buckeye State Contrasts, 12, Dec '90
Buckwalter, Harry Hale, photo by:
  Silverton Railroad 19th century panorama, 56, Sep '90
Bundy, Harry W. Jr., photos by:
  Southern *Asheville Special* amid fall color, 64, Dec '90
  Southern F7's at Dillsboro, N.C., 61, Dec '89
Burlington Northern:
  F unit nose silhouette, 50, Sep '90
  F units at St. Paul engine terminal, 22, Sep '90
  40 Feet at a Time, 32, Sep '89
  Maupin, Ore., depot door, 51, Sep '90
  Photographic Adventure, 18, Dec '90
  U30C on coal train, panned shot in snow, 52, Feb '90
  Vestiges of an Era, 21, 22, Feb '91

Burlington Route: See Chicago, Burlington & Quincy
Busse, David R., photos by:
  Bluegrass Charm, 28, Sep '89
  L&N 4-6-2 No. 152 on TTI Railroad, 5, Sep '89
Butte, Anaconda & Pacific:
  GP9's on freight, 26, May '90
By the Seat of the Pants (artwork), 36, Sep '89

C

California Style (artwork), 34, Winter '88
Canadian National:
  C424 (Click!), 65, Feb '91
  Electric M.U.'s at Val Royal station, 8, Dec '89
  Golden Lake, Ont., steam trains meet, 31, Sep '90
Canadian Pacific:
  Doubleheaded 2-8-2's at Lenoxville, Que., 58, Feb '91
  4-6-2 No. 2317 on Steamtown train, 62, Dec '90
  FPA2 and GP35 at Montreal at night, 28, Dec '90
  Freight near Mattawamkeag, Me., aerial photo, 21, Feb '90
  Good Samaritan, 74, Feb '91
  RS18 No. 1801 on Newport-St. Johnsbury local freight in snow, 1, Feb '90
  SD40 No. 5414 at night at Hamilton, Ont., 11, Dec '89
  Vestiges of an Era, 25, Feb '91
Casebeer, Bob, photo by:
  CSX, Ektachrome Skies (Final Frame), 78, Dec '90
Central of New Jersey:
  Fallen Flags Album, 30, Feb '90
  RS3 No. 1554 in snow, 54, Feb '91
Central Vermont:
  Blue, 46, Feb '91
  0-8-0 at Montpelier Junction, Vt., 37, Dec '90
  RS3 on *Ambassador* at Duxbury, Vt., 36, Dec '90
  2-8-0 works at Waterbury, Vt., 35, Dec '90
Chambers, Bob, photo by:
  TH&B NW2 on turntable, 60, Winter '88
Charleston & Western Carolina:
  4-6-0 No. 252 at speed, panned photo, 55, Sep '89
Chesapeake & Ohio:
  GP7 in snow, 31, May '90
  U23B panned photo, 33, May '90
Chessie System:
  Diesel freight in snow, 53, Feb '90
  Farewell, Chessie, 8, Sep '89
  Foggy Mountain 4-8-4, 8, Sep '90
  SD40 panned photo, 32, May '90
Chicago & North Western:
  Alco RS's near Waseca, Minn., 20, Sep '90
  Blue, 44, Sep '91
  GP7 crosses Missouri River bridge, 17, Winter '88
  Little Lake Farewells, 28, Winter '88
  Open Door, 43, Dec '90
  Repair track at night, 57, Feb '91
  Vestiges of an Era, 21, Feb '91
Chicago, Burlington & Quincy:
  Most Unusual Switcher, 8, Feb '91
  Quincy, Ill., in the 1950's, 18, Winter '88
  2-8-2 in snowy yard, 59, Feb '91
Chicago, Central & Pacific:
  GP10's in snow at Webster City, Iowa, 55, Feb '91
Chicago Great Western:
  Oelwein terminal, 14, Winter '88
  RS2 at Tripoli, Iowa, 15, Winter '88
Chicago, Milwaukee, St. Paul & Pacific:
  Box-cab electric locomotives
    At Deer Lodge, Mont., at night, 62, Sep '90
    Detailed, Pioneers (Nixon), 27, May '90
  FP7, SW1 at Calmar, Iowa, 16, Winter '88
  GP30's at Washington, Iowa, 16, Winter '88
  Little Joe electrics on freight viewed from dome on Amtrak *North Coast Hiawatha*, 48, Feb '90
  Olympian behind electric meter at Bonner Junction, Mont., 28, May '90
  SD10's at Knoke, Iowa, 14, Winter '88
Chicago, Rock Island & Pacific:
  Freight tied up at Wellsburg, Iowa, 12, Winter '88
  "606" in storage line, 62, Sep '89
Christman, Calvin, photo by:
  Nashville Union Station trainboard, 56, Sep '89
Clark, Fred Jr., photo by:
  Louisville & Nashville diesel coal train at Chattanooga, Tenn., 64 May '90
Clears, Mike, photo by:
  So Line freight climbs out of St. Paul, Minn., 64, Sep '90
Clegg, Charles M., photo by:
  T&P 4-8-2 on passenger train, 52, Dec '90
Clerk:
  Amtrak P30PH-AC's, 62, Feb '91
  CN CF24 66, Feb '91
Colorado & Wyoming:
  Freight at Segundo, Colo., on Southern Division, 31, Dec '90
Conrail:
  Allegheny Autumn, 26, Dec '89 correction, 70, Sep '90
  Blue, 48, Feb '91
  B36-7 on double-stack train amid fall color, 58, Dec '90
  Buckeye State Contrasts, 14, Dec '90
  F44's pass switch heaters at night in snow, 56, Feb '90
  Freight passes church on Southern Tier line, 39, Winter '88
  Helpers on Horse Shoe Curve in fall color, 4, Dec '89
  Open Door, 43, Dec '90
  P&LE GP38's lead coal train, 35, Winter '88
  Where Are We? 66, Feb '90
Cotton Belt: See St. Louis Southwestern
Crossley, Alan M., photo by:
  P&W freight NR2 along Thames River, 66, Dec '90
CSX Transportation:
  B&O GP35 No. 4381 on Miami River bridge, 1, May '90
  B&O-style signal amid fall color, 58, Dec '89
  Ektachrome Skies, 78, Dec '90
  Grain cars by elevator, 31, May '90
  Magic of Sand Patch, 12, Sep '90
  Vestiges of an Era, 18, 27, Feb '91
CTCUM (Montreal commuter):
  F units lined up nose-to-nose, 9, Dec '89
Cumbres & Toltec Scenic:
  Slim-Gauge Survivors, 48, Dec '89

D

Danneman, Mike:
  Article by:
    Allegheny Autumn, 26, Dec '89
  Photos by:
    FT 103 and Friends, 38, May '90
    Soo Line, Vestiges of an Era, 25, Feb '91
David Plowden's Railroaders, 20, Sep '89
Delaware & Hudson:
  FA Tower, David Plowden's Railroaders, 24, Sep '89
  Black-and-White Photography—the Hidden Challenge, 20, Dec '89
  4-6-0 No. 523 on local passenger, 31, Sep '90
  4-6-6-4 near Ninevah, N.Y., 35, Sep '90
Delaware, Lackawanna & Western:
  Former M.U.'s, see NJ Transit
  Lackawanna Limited behind 4-6-4, 30, Sep '90
Delaware, Ohio, on the New York Central, 30, Dec '89
Denver & Rio Grande Western:
  San Juan near Durango, 14, Feb '90
  Steam Among the Aspens (artwork), 40, Dec '90
Didur, Dean, photo by:
  VIA Rail Canada F40PH noses close-up, 53, Sep '89
Dolzall, Gary W., articles by:
  Allegheny Autumn, 26, Dec '89
  Fallen Flags Albums:
    Central of New Jersey, 30, Feb '90
    Minneapolis & St. Louis, 46, Sep 89
    St. Louis-San Francisco, 14, May '90
  Little Lake Farewells, 28, Winter '88
Don't We Know Enough to Come In Out of the Rain? 66, Winter '88
Doug Koontz's Canada, 8, Dec '89
Dudjak, Dave, photo by:
  Western Maryland F7 nose, at night in snow, 54, Feb '90
Duluth & Northeastern:
  Shortline steam holdout, 44, Feb '90
Duncan, Diane, photo by:
  Conrail, Where Are We? (Final Frame), 66, Feb '90
Durango & Silverton:
  Slim-Gauge Survivors, 48, Dec '89

E

East Broad Top:
  2-8-2 No. 15, 50B, May '90
Edmonson, R.G., article by:
  Katy in Missouri, 14, Sep '89
Eidenbenz, Fred, photo by:
  Virginian steam pushers, 37, Feb '91
Ektachrome Skies, 78, Dec '90
Electro-Motive Division: See General Motors
End of an Institution, 12, Feb '91
Endler, John F. Jr., photo by:
  Central of New Jersey, trains racing, 30, Feb '90
Enenbach, Paul, photo by:
  Open Door, 46, Dec '90
Erie:
  E8-powered passenger train passes freight, 36, Dec '90
Erie Lackawanna:
  GP35 and F3B on freight at Tusten, Pa., 30, Dec '90

F

Fallen Flags Albums:
  Central of New Jersey, 30, Feb '90
  Minneapolis & St. Louis, 46, Sep 89
  Rutland, 44, Sep '90
  St. Louis-San Francisco, 14, May '90
  Seaboard Air Line, 42, Dec '89
  Texas & Pacific, 50, Dec '90
  Virginian, 36, Feb '91
Falling Into Place, 18B, May '90B
Farewell, Chessie, 8, Sep '89
Farrell, Jim, photo by:
  Milwaukee Road box-cab electric at night, 62, Sep '90
Fear, Douglas J., photo by:
  CP Rail, Vestiges of an Era, 25, Feb '91
Final Frame
  Don't We Know Enough to Come In Out of the Rain? 66, Winter '88
  Ektachrome Skies, 78, Dec '90
  Good Samaritan, 74, Feb '91
  How Many Railroaders Does It Take to Change a Headlight? 66, Sep '89
  Horse of a Different Color, 66, Dec '89
  Waiting for 1 Horsepower, 74, Sep '90
  Way We Were, 66, May '90
  Where Are We? 66, Feb '90
Finnell, James, artwork by
  By the Seat of the Pants, 36, Sep '89
Flanary, Ron, photo by
  Amtrak *California Zephyr* near Tolland, Colo., 1, Sep '89
Foggy Mountain 4-8-4, 8, Sep '90
40 Feet at a Time, 32, Sep '89
Forero, George A. Jr., article by:
  Why 4×5? 18, Sep '90
Fort Wayne Railroad Historical Society: See Nickel Plate Road, 2-8-4 No. 765
Fox River Valley:
  Open Door, 46, Dec '90
Freimund, Dean, photo by:
  AT&SF, Vestiges of an Era, 25, Feb '91
Frisco: See St. Louis-San Francisco
FT 103 and Friends, 38, May '90

G

Gabbey, Robert E., photo by:
  CNJ Baldwin baby-face diesels, 32, Feb '90
Gallagher, James P., photo by:
  B&O, Way We Were (Final Frame), 66, May '90
Gallegos, Bob, photo by:
  Open Door, 46, Dec '90
Gary Benson Gallery, 36, Winter '88
Gayer, Dave, photo by:
  Union Pacific SD40-2's on shoulder of Great Salt Lake, 1, Winter '88
General Motors:
  Electro-Motive Division:
    EMD's in Perspective (artwork), 26, Sep '90
    FT 103 and Friends, 38, May '90
Gentle Traditions, 12, Dec '89
George, Preston, photo by:
  Frisco *Will Rogers* in steam, 15, May '90
Georgetown, Breckenridge & Leadville:
  Slim-Gauge Survivors, 48, Dec '89
Good Samaritan, 74, Feb '91
Grand Trunk Western:
  4-6-2 No. 5629 at Pontiac, Mich., 54, Sep '90
  4-8-4 No. 6319 at Detroit, Mich., 55, Sep '90
Grant, Roger W., photo by:
  Rutland 4-6-2 No. 80 on local, 48, Sep '90
Gray, Johnnie, photo by:
  Frisco FA diesels passing semaphores, 17, May '90
Great Northern:
  SD45 No. 400, FT 103 and Friends, 40, May '90
  2-8-8-0 No. 2000, Pioneers (Nixon), 26, May '90
Gross, David:
  Article by:
    Snowfighting on the Wyoming & Colorado, 52, Winter '88
  Photo by:
    Wyoming & Colorado rotary snowplow, 4, Winter '88
Guatemala:
  Open Door, 43, Dec '90
Gulf, Mobile & Ohio:
  Meridian Memories, 46, Winter '88

H

Hamlin, George W., article by:
  Action at Inman, 8, Feb. '90
Hand, Victor, photo by:
  Milwaukee Road electric freight viewed from dome on Amtrak *North Coast Hiawatha*, 48, Feb '90
Harmen, Robert R., photo by:
  UP, Waiting for 1 Horsepower (Final Frame), 74, Sep '90
Harrop, Doug, article by:
  WP's F units in Work Clothes, 36, Feb '90
Hartley, Scott, photos by:
  Amtrak, Vestiges of an Era, 25, Feb '91
  Steamtown ex-CP 4-6-2 No. 2317 amid fall color, 62, Dec '90
  VIA *Canadian* passing French grade-crossing sign, 52, Sep '89
Harwood, Herbert H. Jr., photo by:
  Virginian H16-44's at Victoria, Va., 41, Feb '91
Hastings, Philip R.:
  Article by:
    Phil Hastings' Iowa, 12, Winter '88
  Photos by:
    Rutland 4-6-0 enters Burlington yard, 44, Sep '90
    Virginian 4-6-2, 38, Feb '91
Hell Gate Sunrise (artwork), 20, May '90
Hemphill, Mark W., photo by:
  Amtrak *San Francisco Zephyr* near Winnemucca, Nev., at dawn, 56, Winter '88
Henry, Chris C., photo by:
  PRR, Don't We Know Enough to Come In Out of the Rain? (Final Frame), 66, Winter '88
Hill, Bern, artwork by:
  EMD's in Perspective, 26, Sep '90
Hjertberg, Frederick M.L., photo by:
  NYC driving-wheel close-up, 56, Feb '91
Hoekstra, Marv, photo by:
  Blue, 48, Feb '91
Holmes, Roger A., photos by:
  East Broad Top 2-8-2 No. 15, 50B, May '90
  T&W GP38-2 at night, 50C, May '90
Hormann, Dan, article by:
  New Jersey Nocturne, 38, Sep '89
House of a Different Color, 66, Dec '89
Horvath, T.J., photo by:
  Open Door, 46, Dec '90
How Many Railroaders Does It Take to Change a Headlight? 66, Sep '89
Hungry Wolf, Adolf, photos by:
  End of an Institution, 14, 16, Feb '91
Hungry Wolf, Okan, photo by
  End of an Institution, 17, Feb '91

I

Illinois Central:
Diesel freight at Rives, Tenn., 52, May '90
Land O' Corn at Rath Tower, 15, Winter '88
Vestiges of an Era, 25, Feb '91
Images of Railroading, 8, Dec '90
In Search of Unusual Lighting, 8, May '90
In the Summer of '62, L.A. Nights, 34, Dec '89
Ingbretsen, Roger:
Article by:
Photographic Adventure, 18, Dec '90
Photo by:
Pend Oreille Valley GP9 No. 102 on trestle amid fall color, 5, Dec '90
Ingles, J. David:
Articles by:
Fallen Flags Album:
Rutland, 44, Sep '90
FT 103 and Friends, 38, May '90
Final Frame:
Horse of a Different Color, 66, Dec '89
How Many Railroaders Does It Take to Change a Headlight? 66, Sep '89
Waiting for 1 Horsepower, 74, Sep '90
Where Are We? 66, Feb '90
Pioneers:
Frank Quin, 32, Dec '90
Photos by:
Amtrak, How Many Railroaders Does It Take to Change a Headlight? (Final Frame) 66, Sep '89
NYC E8 No. 4066 leans into curve with *Michigan*, 1, Sep '90
Iowa:
Phil Hastings' Iowa, 12, Winter '88

J

Jennings, David L., article by:
Ride Through History, 40, Feb '90
Jennison, Brian, photo by:
VIA Rail Canada observation car close-up, 1, Feb '91
Jersey Central Lines: See Central of New Jersey
Jilson, Don, photos by:
End of an Institution, 12, 16, Feb '91
John Taibi: A Straight Shooter, 26, Dec '90

K

Kansas City Southern:
GP30's exit tunnel, 19, Sep '90
Karlewicz, Ken, photo by:
CP Rail RS18 No. 1801 on Newport-St. Johnsbury local freight in snow, 1, Feb '90
Kasper, Dan:
Article by:
Foggy Mountain 4-8-4, 8, Sep '90
Photo by:
Open Door, 44, Dec '90
Katy: See Missouri-Kansas-Texas
Katy in Missouri, 14, Sep '89
Keefe, Kevin P., articles by:
Fallen Flags Album:
Texas & Pacific, 50, Dec '90
Virginian, 36, Feb '91
Final Frame:
Don't We Know Enough to Come In Out of the Rain? 66, Winter '88
Good Samaritan, 74, Feb '91
Way We Were, 66, May '90
Pioneers:
Lucius Beebe, 13, Feb '90
Vestiges of an Era, 18, Feb '91
Kentucky Railway Museum:
4-6-2 No. 152: See Louisville & Nashville
Kerr, A. Boggs, photo by:
Atlantic Coast Line F units, 56, Sep '89
Kistler, Stan, article by:
In the Summer of '62, L.A. Nights, 34, Dec '89
Kooistra, Blair:
Article by:
40 Feet at a Time, 32, Sep '89
Photos by:
BN, Vestiges of an Era, 22, Feb '91
UP SD40-2's at dawn, 56, Winter '88
Koontz, Doug:
Article by:
Doug Koontz's Canada, 8, Dec '89
Photo by:
Seaboard System SD40-2 at Asheford, N.C., amid fall color, 58, Dec '90

L

Lackawanna: See Delaware, Lackawanna & Western
Lake Erie, Franklin & Clarion:
Images of Railroading, 8, Dec '90
Lamb, J. Parker:
Article by:
Meridian Memories, 46, Winter '88
Photos by:
Frisco passenger trains meeting, 17, May '90
IC freight at Rives, Tenn., 52, May '90
Seaboard Air Line night scenes, 44, Dec '89
Virginian electric at Roanoke, Va., 40, Feb '91
Lehigh Valley:
C628's on Susquehanna River trestle, 30, Dec '90
Link, O. Winston, photo by:
T&P 4-6-2 on turntable, 50, Dec '90
Little Lake Farewells, 28, Winter '88
Long Island:
Switcher in Long Island City yard, 25, Sep '90
Los Angeles, Calif.:
In the Summer of '62, L.A. Nights, 34, Dec '89
Louisville & Nashville:
Diesel coal train at Chattanooga, Tenn., 54, May '90 (corrections, 70, Sep '90; 72, Dec '90)
4-6-2 No. 152:
Bluegrass Charm, 28, Sep '89
Photo on TTI Railroad, 5, Sep '89
Nashville Union Station trainboard, 56, Sep '89
Lucas, John C., photo by:
WP freight on Clio trestle, 57, Sep '89
Lyndall, Robert W., photo by:
N&W J 4-8-4 No. 611 amid fall color, aerial photo, 56, Dec '89

M

Madden, Jeff, photos by:
FT 103 and Friends, 38, 40, May '90
Magic of Sand Patch, 12, Sep '90
Mailer, Stan, photo by:
C&NW repair track at night, 57, Feb '91
Maine Central:
In Search of Unusual Lighting, 10, May '90
Maryland Rail Commuter (MARC):
F9PH's lined up nose-to-nose, 18, Sep '90
Massachusetts Bay Transportation Authority (MBTA):
Excursion with F40 diesels at each end on former wye on B&M branch, aerial photo, 28, Feb '90
Matthews, Fred, photos by:
GTW 4-6-2 No. 5629 at Pontiac, Mich., 54, Sep '90
GTW 4-8-4 No. 6319 at Detroit, Mich., 55, Sep '90
SN electric motor 654 pushing freight, 61, Dec '89
McBride, Bill, article by:
Falling Into Place, 18B, May '90
McBride, Mike, article by:
Most Unusual Switcher, 8, Feb '91
McCord, Henry J., photo by:
M&StL enginehouse, 48, Sep '89
Meridian & Bigbee:
Freight crosses Frisco at Cromwell, Ala., 33, Dec '90
Meridian Memories, 46, Winter '88
Metro-North Commuter:
M.U.'s on New Canaan branch, 54, Sep '89
Meyer, Bruce R., photo by:
Seaboard RS3's on freight, 46, Dec '89 (correction, 59, May '90)
Middleton, William D.:
Article by:
Prairie Accommodations, 44, May '90
Photos by:
M&StL (Fallen Flags Album), 49, 50, Sep '89
Milner, Robert H., photo by:
M&StL steam freight, 48, Sep '89
Milwaukee Road: See Chicago, Milwaukee, St. Paul & Pacific
Minneapolis & St. Louis:
Fallen Flags Album, 46, Sep 89
Missouri-Kansas-Texas:
Katy in Missouri, 14, Sep '89
Horse of a Different Color, 66, Dec '89
Where Are We? 66, Feb '90
Missouri Pacific:
Caboose passes waiting SP freight, 33, Dec '90
Gentle Traditions (artwork), 12, Dec '89
Monon:
BL2 No. 32 at EMD, 43, May '90
Montreal Commuter: See CTCUM
Most Unusual Switcher, 8, Feb '91
Mount Washington Cog Railway:
Engine No. 3 at base station, 3, Dec '90
Munson, Dan, photo by:
RF&P southbound freight on curve, 1, Dec '90

N

Nashville, Chattanooga & St. Louis:
Nashville Union Station trainboard, 56, Sep '89
National Railway Museum:
Blue, 47, Feb '91
National Railway Historical Society:
Hawk Mountain Chapter, 55, Feb '91
Nelligan, Tom, photo by:
Metro-North Commuter M.U.'s on New Canaan branch, 54, Sep '89
Nelson, Bruce C., photo by:
Blue, 44, Sep '91
Neville, Jack, photo by:
Open Door, 43, Dec '90
New Haven: See New York, New Haven & Hartford
New Jersey Nocturne, 38, Sep '89
New Jersey Transit: See NJ Transit
New York Central:
Delaware, Ohio, on the New York Central, 30, Dec '89
E8 No. 4066 leans into curve with *Michigan*, 1, Sep '90
4-8-2 on freight at Corning, N.Y., 34, Sep '90
Steam switcher driving wheel close-up, 56, Feb '91
New York, Chicago & St. Louis: See Nickel Plate Road
New York Cross Harbor:
Blue, 46, Feb '91
New York, New Haven & Hartford:
Hell Gate Sunrise (artwork), 20, May '90
RS3 No. 528 on passenger train at West Cornwall, Conn., 36, Dec '90
RS3 No. 559 on passenger train at Kent, Conn., 34, Dec '90
Nickel Plate Road:
2-8-4 No. 765:
Front end at night, 50, Feb '90
Passes CSX Prince, W. Va., station, 24, Sep '90
Nixon, Ronald V., photos by:
Pioneers, 22, May '90
NJ Transit:
In Search of Unusual Lighting, 8, May '90
M.U. cars at signal, in snow at night, 58, Feb '90
M.U. cars head into setting sun, 4, May '90
New Jersey Nocturne, 38, Sep '89
Norfolk & Western:
4-8-4 No. 611 amid fall color, aerial photo, 56, Dec '89
Southern Steam Chronology, 34, May '90
Vestiges of an Era, 28, Feb '91
Norfolk Southern Corp.:
Action at Inman, 8, Feb '90
Diesels and N&W 2-6-6-6 No. 1218 at night, 60, Winter '88
Dismal No. 1 Mine Run in Virginia, 60, Sep '90
Three trains meet at Cafels, W. Va., 26, Dec '90
Northern Pacific:
Freights behind steam meet in Montana, 25, May '90
Prairie Accommodations, 44, May '90
Steam doubleheader, 24, May '90
2-8-8-4 No. 5000, 27, May '90

O

Oberweiser, Tom, photo by:
Blue, 47, Feb '91
Ohio Central:
Buckeye State Contrasts, 12, Dec '90
Oliver, Robert E., photo by:
Chicago, Central & Pacific GP10's in snow, 55, Feb '91
Open Door, 42, Dec '90
Orr, James M., photo by:
B&LE southbound freight amid fall color, 56, Dec '90

P

Panther Valley:
CNJ RS3 No. 1554 in snow, 54, Feb '91
Patterson, Steve, photo by:
Southern 2-8-2 No. 4501 on excursion at Wallace, Va., 1, Dec '89
Pearsall, Mike, artwork by:
Gentle Traditions, 12, Dec '89
Pederson, Richard, artwork by:
Hell Gate Sunrise, 20, May '90
Pend Oreille Valley:
GP9 No. 102 on trestle amid fall color, 5, Dec '90
Penn Central:
David Plowden's Railroaders, 20, Sep '89
Pennsylvania:
Branchline freight with SW7, Refton, Pa., 58, Sep '89
GG1 electrics:
Engineer in cab, 26, Sep '89
At Elizabeth, Ivy City, Sunnyside Yard, 58, Winter '88
K4s 4-6-2's:
No. 43 at Horseheads, N.Y., 29, Sep '90 (correction, 74, Dec '90)
No. 1361:
Don't We Know Enough to Come In Out of the Rain? 66, Winter '88
Phil Hastings' Iowa, 12, Winter '88
Photographic Adventure, 18, Dec '90
Pioneers:
Beebe, Lucius, 13, Feb '90
Nixon, Ronald V., 22, May '90
Quin, Frank, 34, Dec '90
Runey, Mike, 28, Sep '90
Piskor, Ron, photo by:
NKP 2-8-4 No. 765, front end at night, 50, Feb '90
Pittsburg, Shawmut & Northern:
Doubleheaded 2-8-0's on freight, 35, Sep '90
Pittsburgh & Lake Erie:
GP38's lead Conrail coal train, 38, Winter '88
Open Door, 44, Dec '90
Plazzotta, Ronald A., photo by:
CN C424 (Click!), 65, Feb '91
Pletz, Bill, photo by:
Charleston & Western Carolina 4-6-0 at speed, panned photo, 55, Sep '89
Plowden, David:
Article by:
David Plowden's Railroaders, 20, Sep '89
Photos by:
CNJ yard scene in Jersey City, 34, Feb '90 (correction, 66, Sep '90)
PRR GG1 at Sunnyside Yard, 58, Winter '88
Rutland 4-6-0 No. 77 on turntable, 49, Sep '90
Plummer, R.S., photo by:
T&P *Westerner* enters Texarkana, 54, Dec '90
Pontin, H.W., photo by:
Rutland passenger trains at Alburgh, Vt., 48, Sep '9
Porter, Russ, article by:
Shortline Steam Holdout, 44, Feb '90
Prairie Accommodations, 44, May '90
Pro Goes Railroading, 28, May '90
Providence & Worcester:
Freight NR2 along Thames River, 66, Dec '90

Q

Quin, Frank, photos by:
Pioneers, 34, Dec '90
Quincy, Ill., in the 1950's, 18, Winter '88

R

Reading:
GP30 No. 5513 at EMD, 43, May '90
Reid, H., photos by:
Atlantic Coast Line F units, 56, Sep '89
Virginian 2-8-4, 38, Feb '91
Virginian 2-6-6-6, 39, Feb '91
Rettberg, Bill, photo by:
N&W, Vestiges of an Era, 24, Feb '91
Rice, Bryan, photo by:
CSX freight led by B&O GP35 No. 4381 on Miami River bridge, 1, May '90
Richie, Robert Yarnell, photo by:
T&P 2-10-4 leaving Marshall, Texas, 53, Dec '90
Richmond, Fredericksburg & Potomac:
Southbound freight on curve, 1, Dec '90
Ride Through History, 40, Feb '90
Ringling Brothers and Barnum & Bailey:
Open Door, 42, Dec '90
Rio Grande: See Denver & Rio Grande Western
Rio Grande Southern:
By the Seat of the Pants (artwork), 36, Sep '89
Robinson, Ed, photo by:
T&P 4-6-0 at Bunkie, La., 53, Dec '90
Rock Island: See Chicago, Rock Island & Pacific
Rons, Jan P., artwork by:
Steam Among the Aspens, 40, Dec '90
Rose, Ted, artwork by:
California Style, 34, Winter '88
Runey, Mike, photos by:
Pioneers, 28, Sep '90
Rutherford, Brian, article by:
Winter on the Siskiyou Line, 30, Feb '91
Rutland:
Fallen Flags Album, 44, Sep '90

S

Sacramento Northern:
Electric motor 654 pushing freight, 61, Dec '89
St. Johnsbury & Lamoille County:
70-tonner works at Morrisville, Vt., 38, Dec '90
St. Louis-San Francisco:
Fallen Flags Album, 14, May '90
St. Louis Southwestern:
EMD's in Perspective (artwork), 26, Sep '90
Lone Star, 16, Feb '90
Salter, David W., photo by:
SAL 2-8-0 on local freight, 47, Dec '89
Santa Fe: See Atchison, Topeka & Santa Fe
Santa Fe in Franklin Canyon, 36, Sep '90
Savio, Tom, photo by:
Amtrak F69PH-AC's (Click!), 62, Feb '91
Schmollinger, Steve:
Article by:
Santa Fe in Franklin Canyon, 36, Sep '90 (correction, 70, Dec '90)
Photo by:
ATSF SD40-2 No. 5162 exits Franklin Canyon tunnel, 4, Sep '90
Schneider, Paul D.:
Articles by:
Final Frame:
Ektachrome Skies, 78, Dec '90
Through Your Eyes:
Blue, 42, Feb '91
Invitation to a Readers' Gallery, 50, Sep '90
Open Door, 42, Dec '90
Photos by:
BN F unit nose silhouette, 50, Sep '90
BN Maupin, Ore., depot door, 51, Sep '90
CSX, Vestiges of an Era, 27, Feb '91
Soo Line, Vestiges of an Era, 24, Feb '91
Seaboard Air Line:
Fallen Flags Album, 42, Dec '89
Seaboard System:
SD40-2 at Asheford, N.C., amid fall color, 58, Dec '90
Shaughnessy, Jim, photos by:
Canadian Pacific doubleheaded 2-8-2's at Lenoxville, Que., 58, Feb '91
PRR GG1 at Ivy City terminal, 59, Winter' 88
Rutland brakeman awaits freight meet, 46, Sep '90
Rutland local freight hauls marble, 47, Sep '90
Virginian rectifier electric, 36, Feb '91
Virginian streamlined electric, 40, Feb '91
Shortline Steam Holdout, 44, Feb '90
Sierra Railroad:
Ted Benson's Sierra, 42, Winter '88
Silverton Railroad:
Harry Hale Buckwalter 19th century panorama, 56, Sep '90
Skinner, Dave, photo by:
UP, Vestiges of an Era, 20, Feb '91
Slim-Gauge Survivors, 48, Dec '89
Smith, Dwight A., photo by:
Rutland *Green Mountain Flyer* at Bellows Falls, Vt., 45, Sep '90
Smith, James A., photo by:
CSX, Vestiges of an Era, 18, Feb '91
Snell, Scott, photo by:
Blue, 46, Feb '91
Snowfighting on the Wyoming & Colorado, 52, Winter '88
Soo Line:
Blue, 43, Feb '91
Extra 765 West near Gladstone, Mich., 60, Sep '90
Fueling a diesel, 26, Sep '89
GP38's on freight climb out of St. Paul, Minn., 64, Sep 90
Soo Line Scenes, 14, Dec '89
Vestiges of an Era, 24, 25, Feb '91
Soo Line Scenes, 14, Dec '89
Sorrell, Karen, photo by:
FT 103 and Friends, 43, May '90
Souders, Paul A., photos by:
End of an Institution, 12, Feb '91
VIA Rail Canada, in-cab view from F40PH on *Canadian*, 5, Feb '91
Southern:
Asheville Special amid fall color, 64, Dec '90
F7's exit tunnel at Dillsboro, N.C., 61, Dec '89
Southern Steam Chronology, 34, May '90
2-8-2 No. 4501:
Excursion at Wallace, Va., 1, Dec '89
In Search of Unusual Lighting, 11, May '90
Southern Pacific:
California Style (artwork), 34, Winter '88
4-8-4 No. 4449, aerial photos:
Crossing Shasta Lake bridge, 24, Feb '90
On high trestle, 4, Feb '90
Freight at Bena siding at sunset, 40, Winter '88
Freight waits for MP to pass at Cheneyville, La., 33, Dec '90
F7's on Donner Summit grade, 61, Winter '88
Pro Goes Railroading, 28, May '90
Tunnel Motor SD40-T2 in silhouette, 40, Winter '88
Vestiges of an Era, 23, Feb '91
Winter on the Siskiyou Line, 30, Feb '91
Spiro, Don:
Article by:
In Search of Unusual Lighting, 8, May '90
Photos by:
NJ Transit M.U. cars at signal, in snow at night, 58, Feb '90
NJ Transit M.U. cars head into setting sun, 4, May '90
Stanley, Dave, photo by:
SP, Vestiges of an Era, 23, Feb '91
Stark, David W., photo by:
CP, Good Samaritan (Final Frame), 74, Feb '91
Steam Among the Aspens (artwork), 40, Dec '90
Steamtown, 62, Dec '90
Steinheimer, Richard:
Articles by:
Ronald V. Nixon (Pioneers), 22, May '90
2000 Miles West of Topeka, 42, Sep '89
Photo by:
SP F7's on Donner Summit grade, 61, Winter '88
Stellwagen, John C., photo by:
PRR branchline freight near Refton, Pa., 58, Sep '89
Stewartstown Railroad:
Ride Through History, 40, Feb '90
Swanberg, J.W., article by:
Slim-Gauge Survivors, 48, Dec '89

T

Taibi, John, article by:
John Taibi: A Straight Shooter, 26, Dec '90
Taremäe, Olev, article by:
Images of Railroading, 8, Dec '90
Taylor, Bill:
Article by:
Farewell, Chessie, 8, Sep '89
Photo by:
B&O-style signal on CSX amid fall color, 58, Dec '89
Ted Benson's Sierra, 42, Winter '88
Tennessee Valley Railroad Museum: See Southern, 2-8-2 No. 4501
Terrell, James W., photo by:
MKT, Horse of a Different Color (Final Frame), 66, Dec '89
Texas & Pacific:
Fallen Flags Album, 50, Dec '90
Sunshine Special, Pioneers (Beebe), 16, Feb '90
Thieme, August A., photo by:
SAL 2-8-2 on freight, 43, Dec '89
Through Your Eyes:
Blue, 42, Feb '91
Invitation to a Readers' Gallery, 50, Sep '90
Open Door, 42, Dec '90
Tillotson, Curt, article by:
Southern Steam Chronology, 34, May '90
Toledo, Peoria & Western:
GP38-2 at night, 50C, May '90
Toronto, Hamilton & Buffalo:
GP7's on freight, 11, Dec '89
NW2 No. 53 on turntable, 60, Winter '88
NW2 No. 55 at Bayview Junction, 10, Dec '89
Treloar, Elmer, photo by:
Rutland freight on Lake Champlain trestle, 47, Sep '90
Trzoniec, Stanley W.:
Article by:
Black-and-White Photography—the Hidden Challenge, 20, Dec '89
Photo by:
Blue, 46, Feb '91
Tulis, Thomas, photo by:
NS diesels, N&W 2-6-6-4 No. 1218 at night, 60, Winter '88
2000 Miles West of Topeka, 42, Sep '89

U

Uckley, John, photo by:
Soo Line Extra 765 West near Gladstone, Mich., 60, Sep '90
Union Pacific:
Freight passes snow fences in Wyoming, 36, Winter '88
Open Door, 46, Dec '90
Photographic Adventure, 18, Dec '90
Pony Express at Borie, Wyo., Pioneers (Beebe), 13, 17, Feb '90
SD40-2's at boat dock, 62, Sep '89
SD40-2's near Green River, Wyo., at dawn, 56, Winter '88
SD40-2's on shoulder of Great Salt Lake, 1, Winter '88
SD60M No. 6200, FT 103 and Friends, 43, May '90
Vestiges of an Era, 20, Feb '91
Waiting for 1 Horsepower, 74, Sep '90
Where Are We? 66, Feb '90

V

Van Arsdel, Craig, photo by:
Frisco freight with GP40-2's, 18, May '90
Vantage Point:
Filling a Void, 6, Winter '88
Four Times a Year, 6, May '90
Learning About Ourselves, 6, Feb '91
New Face, Same Mission, 6, Sep '90
Short but Colorful Window, 6, Dec '89
Snow and Such, 6, Feb '90
Success, and a Challenge, 6, Sep '89
Why So Many Color Shooters, 6, Dec '90
Vestiges of an Era, 18, Feb '91
VIA Rail Canada:
Canadian passing French grade-crossing sign, 52, Sep '89
End of an Institution, 12, Feb '91
F40PH noses close-up, 53, Sep '89
In-cab view from F40PH on *Canadian*, 5, Feb '91
Observation car close-up, 1, Feb '91
RDC's at Bayview Junction, Ont., 10, Dec '89
Virginia & Truckee:
Mixed train, Pioneers (Beebe), 15, Feb '90
Virginia Blue Ridge:
David Plowden's Railroaders, 27, Sep '89
Virginian:
Fallen Flags Album, 36, Feb '91

W

Waiting for 1 Horsepower, 74, Sep '90
Wakeman, Tim, photo by:
Conrail double-stack train amid fall color, 58, Dec '90
Warner, David C., photo by:
Amtrak crossing gates raise at night, 52, Sep '90
Waterbury, Mark E., photo by:
Amtrak *Empire Builder* at Pewaukee Lake, Wis., 52, Feb '91
Way We Were, 66, May '90
Weibler, Philip A.:
Article by:
Quincy, Ill., in the 1950's, 18, Winter '88
Photo by:
C&NW, Vestiges of an Era, 21, Feb '91
Wendt, David C.:
Article by:
Pro Goes Railroading, 28, May '90
Photo by:
Chessie System freight in snow, 53, Feb '90
Westcott, Linn H., photos by:
T&P F7's at roundhouse, 55, Dec '90
T&P NW2 and GP7 at Fort Worth, 55, Dec '90
Western Alleghany:
Bessemer & Lake Erie F7 on freight, 61, Sep '89
Western Maryland:
BL2 nose, 30, May '90
F7 nose, at night in snow, 54, Feb '90
Western Pacific:
Freight on Clio trestle, 57, Sep '89
WP's F units in Work Clothes, 36, Feb '90
Where Are We? 66, Feb '90
Why Aerial Photography? 20, Feb '90
Why 4×5? 18, Sep '90
Wilhite, Keith L., photo by:
Open Door, 46, Dec '90
Winchester & Western:
Falling Into Place, 18B, May '90 (correction, 68, Sep '90)
Winter on the Siskiyou Line, 30, Feb '91
Wood, Don, photo by:
PRR GG1 at Elizabeth, N.J., 58, Winter '88
WP's F units in Work Clothes, 36, Feb '90
Wright, Loren:
Article by:
Why Aerial Photography? 20, Feb '90
Photo by:
SP 4-8-4 No. 4449 on high trestle, aerial photo, 4, Feb '90
Wyoming & Colorado:
Rotary snowplow, 4, Winter '88
Snowfighting on the Wyoming & Colorado, 52, Winter '88

Y

Yoder, Doyle, article by:
Buckeye State Contrasts, 12, Dec '90
Young, Everett N., photo by:
NS Dismal No. 1 Mine Run in Virginia, 60, Sep '90
Yuhas, H. Michael, article by:
Magic of Sand Patch, 12, Sep '90

Z

Zukas, Tim, photo by:
Amtrak *Southwest Limited* at Cimarron, Kans., 50D, May '90

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